

Architectural
Library

OCT 24 1939

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



Incorporating
THE
DECORATION
SUPPLEMENT

Two Shillings and Sixpence Net.

9 Queen Anne's Gate, Westminster, S.W.1.

Vol. LXXXVI

October 1939

No. 515

Books on the Planning of Modern Buildings

TOWN HALLS By A. Calveley Cotton, A.R.I.B.A.

Under the collective title of "Town Halls" the author includes the Departments usually incorporated in a municipal centre—Municipal Buildings, Assembly Hall and Law Courts, and examines in detail the planning problems associated with each. In the chapters on departmental layout the views, both of Councillors and permanent officials, are summarized concerning the merits of different arrangements. Six recently built Town Hall schemes—Slough, Worthing, Hornsey, Beckenham, Southampton and Swansea—are fully illustrated by plans, sections and axonometric projections, and have been specially drawn to be easily read. About 40 other town hall plans are included, as well as details of various plan units. Price 6s. Postage 6d.

SMALLER RETAIL SHOPS By Bryan and Norman Westwood

This is the second book to be published in *The Planning of Modern Buildings Series*, which is considering the planning, structure and equipment of certain specialized types of buildings. The text is sectionized under various headings such as: The Various Problems—Sites and Sales Values—Sites in Detail—Elements of the Plan—Windows—Blinds—Signs—Pavements—Lights, etc.; and is fully illustrated by photographs and plans, while a large number of detail drawings are included. In addition, grouped together at the end of the book, there are 35 pages of illustrations of specially selected shop-fronts, interiors, plans and detail drawings of shops at home and abroad, with descriptive matter. Size: 12½ ins. by 9 ins. Price 10s. 6d. Postage 6d. Abroad 1s.

THE DESIGN OF NURSERY AND ELEMENTARY SCHOOLS.

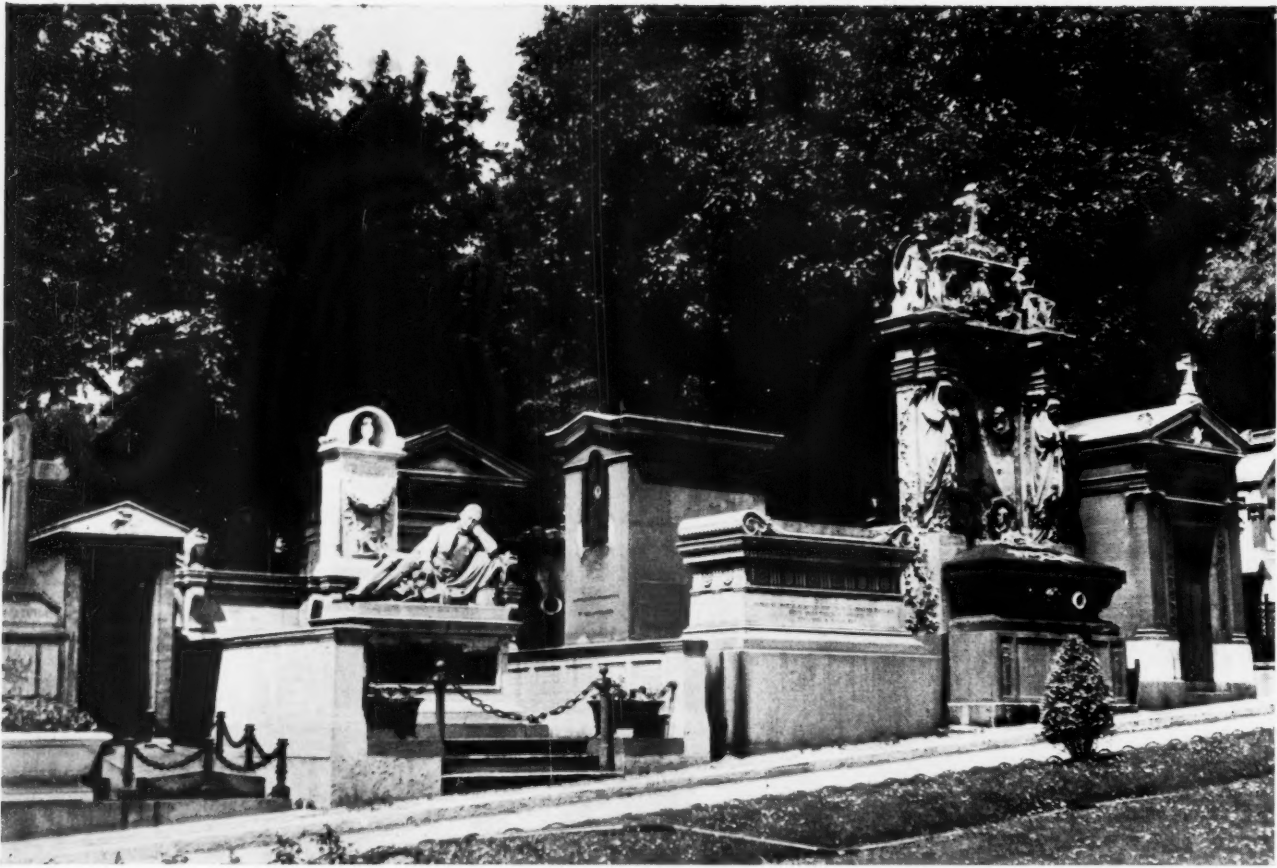
By H. Myles Wright, M.A., A.R.I.B.A., and R. Gardner-Medwin, B.Arch., A.R.I.B.A.

The new educational policy of which the framework was laid down by the Hadow Report is slowly being put into practice by education authorities throughout the country. With larger grants being made available, it is probable that the pace of re-organization will improve; but the greatest obstacle will still remain the changes in school buildings and their surroundings which the new policy requires. Of these changes the largest are: new Nursery Schools, separate Infant, Junior and Senior Schools; larger sites and looser groupings; and higher standards of equipment.

This book is concerned solely with such problems. It considers Nursery Schools and Classes, Junior and Senior Schools. Dimensions and layouts are suggested for each element in the school plan; the various alternative groupings of the plan units are discussed, and a large number of complete school schemes carried out in this country and abroad are illustrated. No such survey of contemporary school buildings exists at present in this country. The book contains 128 pages and about 250 photographs and drawings. Size 12½ ins. by 9 ins. Price 10s. 6d. Postage 6d. inland.

The principal contents of these books originally appeared in "The Architects' Journal."

Published by THE ARCHITECTURAL PRESS, 45 The Avenue, Cheam, Surrey



"All the tombs are hideous, all have exactly the same characteristics, and the chief of these is weight. It is as if every family tried to pile as much stone, granite or marble as possible upon their lost relatives." This description of the cemetery of Père Lachaise by Augustus Hare in his *Walks in Paris*, 1887, if somewhat sweeping is exemplified in the illustration above; nevertheless the cemetery is of considerable historical and no little architectural interest (see Joan Rayner's article).



In England we are peculiarly and perpetually aware of the conflict between ancient and modern. They ought not to be in conflict, but so far we have had very little success in fusing our needs in the present with our respect for the past. The beauty spot that modern life must by-pass at all costs, the half-timbered chain-store in the cathedral town, our highly organized system of societies for protecting ancient buildings and preserving rural England, are all evidence of our inability to regard the present as a continuation of the past.

The two answers we are always given to the question, how can we escape from this sterile form of ancestor-worship, are first that we must have greater confidence in our own power to evolve a modern equivalent of what we admire so much in the work of our ancestors—work as good in its context as theirs was in its own, and, secondly—education. It is because of the importance of both these factors that much thought is being given nowadays to the subject of Museums: what their real purpose is and how they can best preserve their essential contact with their public. For the Museums are the particular institutions we rely on to relate design in a creative way to the background to which it belongs, and thereby to put the past in its place, as a precedent for study but not for imitation.

A few months ago, with this in mind, THE ARCHITECTURAL REVIEW published an article pointing out how the Victoria and Albert Museum was founded for just this educational purpose and how important it was that such a purpose should be continually at the back of museum policy, utilizing a museum collection to illustrate a story of cultural evolution rather than to exemplify connoisseurship in *objets d'art*, and arranging its exhibits accordingly. This month, in order to broaden the issue beyond that relating to our own principal cultural museum, THE ARCHITECTURAL REVIEW has asked Professor Henry-Russell Hitchcock

to expound his view on the place Museums are playing and might play in the modern world. His observations, which are printed below, are made at the conclusion of his recent stay in this country. Professor Hitchcock is in a peculiarly good position to see such a question in wide perspective. He is as much at home in the Old World as in the New, and he is at the same time a distinguished scholar and historian and an authority on modern architecture. Since its earliest days he has been intimately connected with the New York Museum of Modern Art, whose new building was illustrated and described in the last issue. Moreover, as an historian the subject for which he is most widely known is that of architecture and design in the nineteenth century, which is the background of our own times. It is therefore the most vitally important of all to study, yet the period only now receding into the past is the one, as he says in his article, that the conventional museum most tends to neglect. The history of art is regarded as stopping just when the factors that most influence our own art are coming into play, which produces the unfortunate dissociation between past and present already referred to.

When once the Museum has discarded the artificial segregation of art as a commodity from science as an activity, it is in a much better position to perform its educational function and will inevitably find itself pursuing a humanistic policy, concentrating especially on the immediate past. The Museums and similar institutions of this country have much to learn from the America that Professor Hitchcock represents, especially from the example of a Museum of Modern Art that has taken on itself the task of amassing the finest collection in the world of early cinema films and is capable of displaying a propaganda exhibition of housing technique in the same terms as it offers America the results of the latest European experiments in abstract art.

Museums in the Modern World

By Henry-Russell Hitchcock

This month has seen the National and the Tate Galleries closed until further notice so that their contents can be moved to depots hidden in the country. Such action emphasizes the conventional significance of the museum as an institution governed by curators or *conservateurs* whose primary function is to protect national treasures, if necessary by burying them, quite as the U.S. Government has buried most of the gold stock of the world in the middle of Kentucky. That there is a gold standard in art may or may not be true, yet few would deny that one of the most patently civilized acts of the Republican government of Spain during the Civil War was the thoroughness of the protection it offered to the national fund of art treasures, even when such treasures, like those of the Duke of Alba, belonged to their enemies.

But the Museum has in the modern world another and rather a different significance, closer perhaps to its original etymological meaning of "temple of the muses", who inspired rather than preserved art. When Prince Albert in August 1851, prepared his memorandum of proposals for the use of the profits of the Great Exhibition he suggested the establishment of four institutions, corresponding to the four sections of the Exhibition, devoted respectively to Raw Materials, Machinery, Manufactures, and Plastic Art. These institutions, he suggested,

should serve four functions, providing libraries, lectures, discussion groups, and for the "*Acquisition of knowledge by ocular observation, comparison and demonstration*". Prince Albert's institutions have grown into various things and his first three purposes are satisfied by what we call technical institutes. His fourth function, with some amplification, well describes the living significance of the museum in the modern world, considered apart from its conserving function as a treasure house or glorified *garde-meuble*. Such significance is by no means restricted to museums of the arts; indeed, the arts were but one of the great classifications to which the Exhibition had been devoted. And the very intentions of the organizers of the Exhibition make plain that institutions growing up as its heirs could not properly exclude the present nor even the near past.

Prince Albert stressed, as he was wont to do, the more serious and educational features of his scheme. Moreover, he actually protested not only against the continued use of the Crystal Palace as a Winter Garden, but as a *Museum of Antiquities* (a type of museum particularly consecrated in his day). We may, however, feel that while the primary function of the Museum should be educational, yet, being a form of voluntary education, its purposes are best served, indeed can only be truly served, if it is also entertaining and appealing. The London Zoo, with its public that comes to be entertained, is of as much scientific value as those of other countries that cater but grudgingly for the public, and it certainly serves many more people. On the other hand, vast conducted tours through anti-religious museums are as inappropriate to an objective and voluntary educational attitude as the indoctrination of disciplined hordes in the difference between "German" and "Decadent" art.

The museum, that is, belongs in the field of democratic adult education. Its public ought to be a voluntary one. Therefore, it must practice a judicious showmanship and not be ashamed to entertain in order to teach. Above all it must not even, with the best will, attempt to indoctrinate, as so many museums do consciously or unconsciously, either with the heresy that all great art belongs to the dead past, or as a few are tempted occasionally by reaction to do, with the opposite delusion that only one form or another of twentieth century art is worthy of attention.

I have perhaps assumed too much in the preceding paragraphs that the Museum is par excellence an art museum. As a matter of fact the modern concept of the museum has perhaps more frequently been well developed in practice in museums of science; and certainly the two new French Museums, the *Musée de l'Homme* and the unfinished *Musée des Travaux Publics*, are as much models of what a museum may hope to be as the better known Museum of Modern Art in New York or the less known Maritime Museum at Greenwich. For as the Museum of Modern Art has extended its activities from painting and sculpture through architecture into housing and the industrial arts and been perhaps as active with the new art or technique of the cinema as with the more consecrated forms, so the *Musée de l'Homme* provides one of the world's finest displays of primitive arts and the Maritime Museum discovered and displays effectively in Hodges a forgotten English landscape painter of rather exceptional interest and quality.

It should also be stressed that the museum in the modern world, if it is both to appeal and to educate, must be alive, and that its life lies primarily not in its permanent collections, however well they are organized and displayed, but in its temporary exhibitions in which it shares on a smaller scale something of the significance of great expositions. The showmanship of Norman Bel Geddes' General Motors exhibit in the New York World's Fair is on an economic scale which museums can rarely, if ever, approach. It should be none the less an inspiration to every museum technician in the world, but it is one, alas, which few of them will see or appreciate the significance of. It may be fairly said, however, that the exhibit of contemporary English art at the British Pavilion at the World's Fair, for which it appears Sir Kenneth Clark was chiefly responsible, is evidence that the director of the National Gallery does not conceive the museum's function as one purely of acquisition and conservation of the art of the past. And in the Victoria and Albert, which has not developed perhaps

exactly as Prince Albert might have wished, the exhibition of photography organized last winter indicated an appreciation of wider responsibilities perhaps more effectively than the current photographic exhibition at the generally more lively Science Museum.

Museums, like universities, are ambivalent institutions. Often they have secured the entrenched citadels of reaction, particularly in France and in England and in America. But we had only to observe the results of dynamic reaction in power in various countries to realize that these institutions carried within them enough of the seeds of life to become the immediate target of the forces of death, quite as much as modern architecture and the cinema, which were so much more clearly vowed to a world of progress. The museum of antiquities, seen at its worst in the new Elgin gallery at the British Museum, is at most but a dead weight inherited from a passive past. The ideals of the donor and the architect of the Elgin gallery are already less relevant to the world we hope is going to survive its crises than any hypothetical Phidias. For in a peculiar sense, even in the most unimaginative storehouse the work of art itself continues to live, ready once again to give life to those who have the gift to receive it, despite all the snobbery and inappropriateness with which it is surrounded. So that while we may believe with all the force that is possible to us that a new kind of museum belongs, like a new kind of architecture and even perhaps a new kind of economic organization, to the world which is already in the making, such a conviction need not make us the enemies, or like the Futurists of before the War (all vowed to a different sort of destruction now) the would-be destroyers of the museums of the older dispensation. More power to those who are reorganizing and re-installing the Louvre, more credit to those who in America, in Hartford and Providence, and Baltimore and Worcester, in England in Leeds and Cambridge, are bringing new life and more awareness of the contemporary world and the relations between the arts, into existing museums. Finally we may salute those who are hoping to open a Museum of Modern Art in London; not so much because museums of *modern art* are necessarily of particular importance, but because (as the experience of the Museum of Modern Art in New York has shown) such an institution may hope to develop more fully outside of the frozen cadres of existing art museums and may thus by a fresh point-of-view, by enlightened showmanship, by their directors' inherent awareness of the total present context, function in a way which is difficult if not impossible for institutions which conceive their essential duty as being the preservation of the old values rather than the discovery of new ones. The values of the present may often lie in rediscovery of aspects of the fact that have been neglected, forgotten or unjustly denigrated. But as the Museum in New York has shown with its exhibitions of Three Hundred Years of American Architecture, of American Folk Art, of Corot and Daumier and of the minor arts of *Art Nouveau*, an institution essentially modern in its approach can present with new vitality and new meaning material from the past—and particularly the near past, which, as a matter of fact, the older museums in any case often totally neglect. Recent exhibitions of local architecture in American museums in Springfield and in Worcester, and this past season in Providence, represent the extension backward into existing American art museums of concepts and techniques developed particularly at the Museum of Modern Art in New York.

But such concepts and techniques exist in many other types of museum, particularly perhaps those whose subject matter is at least as much scientific as artistic. And the whole picture I have tried to give of what the museum might be in the modern world implies a modern world worth our saving, a world in which art and science are not divorced and in which the way of the future lies open to reasonable enquiry and aesthetic inspiration equally and in consort, as opposed to that other modern world of which Wyndham Lewis first told us in which men call for and receive only domination and indoctrination. The museum may be, the museum *is*, an institution worth saving. But let us be sure that in saving it, it is not the marble shrine of the dead past, but that combination of learning place, centre of entertainment and workshop of the future, which some few museums of the world already are today.



CURRENT ARCHITECTURE

HOUSES

SAMUEL AND HARDING

THE SITE In Arkwright Road, Hampstead. The adjoining houses are of radically different design. The site slopes steeply from the road level.

PLANNING The client's main requirement was to have the maximum number of bedrooms possible in a house on such a narrow site. The longer side of the L-shaped living-room and most of the bedrooms face approximately south overlooking the garden. The dining-room also faces south at garden level. A piano is placed in the small side of the living-room, the end of which has a glass brick wall.

1, the north front looking from the road level. 2, a detail of the lower ground floor level which is reached by a separate ramp from the road.



2

HOUSES SAMUEL & HARDING

CONSTRUCTION AND MATERIALS The building is of reinforced concrete frame construction with hollow tile slabs and 11-in. cavity and 9-in. brick walls. The staircase is also of reinforced concrete. Steel windows are used throughout and the flat roof is finished in asphalt.

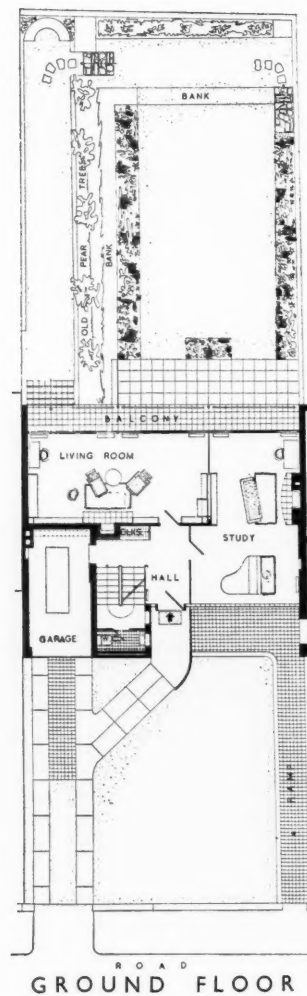
3, the first floor corridor. 4, the concrete staircase reinforced: 5, the south front, looking from the steps leading from the ground floor to garden level. 6, the south elevation from the garden.



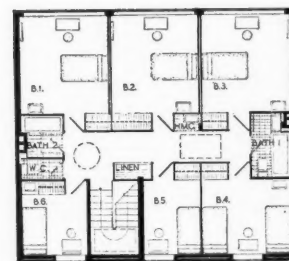
3



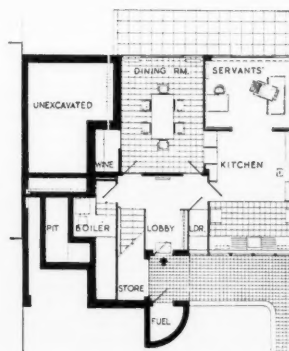
4



GROUND FLOOR



FIRST FLOOR



LOWER GROUND FLOOR



FT. 0 5 10 15 20 25 30 35



5



6



7

7, the living-room. 8, looking out over the balcony and garden from the living-room. 9, the study at the north end of the living-room with a glass brick wall overlooking the road.



8



9

✓ SWIMMING POOLS C. S. TRAPP

THE SITE At Kingsbury, Middlesex.

PLANNING The pool is 165 ft. long and 75 ft. wide. Its depth varies from 3 ft. 6 in. at the shallow end to 10 ft. at the deep end. Its capacity is 458,000 gallons.



1, the main entrance.

SWIMMING POOLS

C. S. TRAPP

CONSTRUCTION AND MATERIALS The foundations are of reinforced concrete and the buildings are of reinforced concrete and steel construction. Walls are brick and cavity and the roof is concrete with asphalt covering.

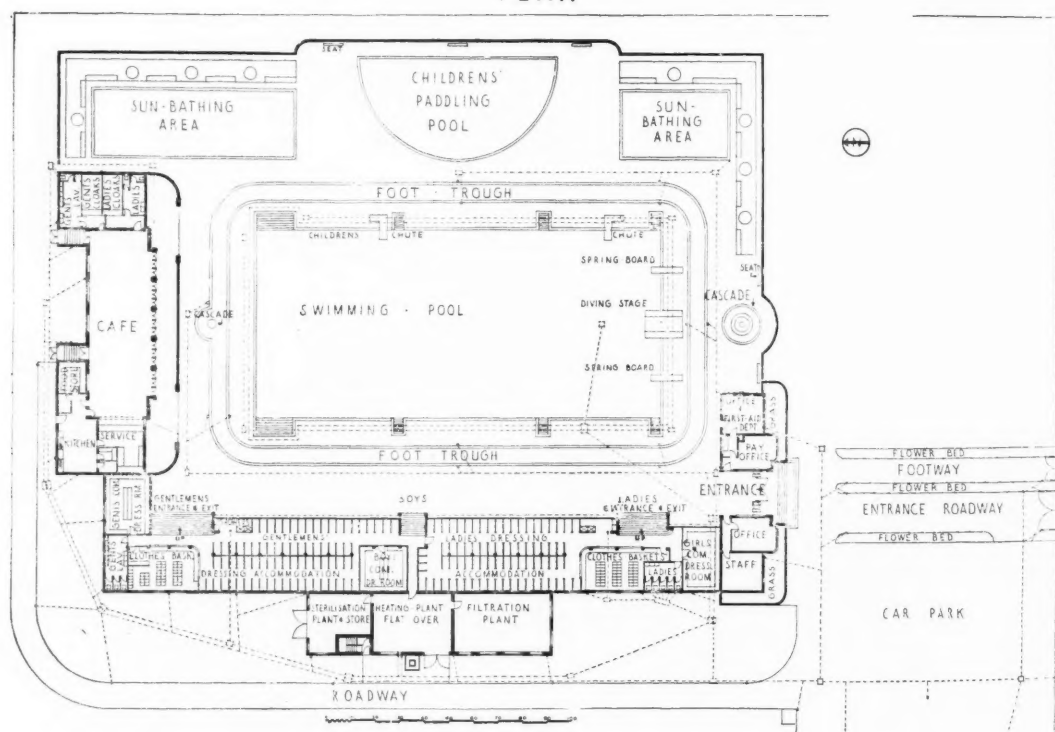
EQUIPMENT AND FINISHES The water is maintained in a state of purity by a continuous purification plant having a capacity of 103,700 gallons per hour, capable of circulating the entire contents in 4½ hours. Sterilization is carried out on the chloramine system by means of a gas chlorinator and a gas ammoniator. There is underwater floodlighting.



2, the pool looking towards the main building. The café overlooks the pool.

2

PLAN



✓ CINEMAS

PETER & STUBBINS

THE SITE In an existing office building in Boston, Mass.

PLANNING The seating accommodation provided is 250 and the foyer and offices are included in the circumscribed area of 20 ft. by 119 ft.

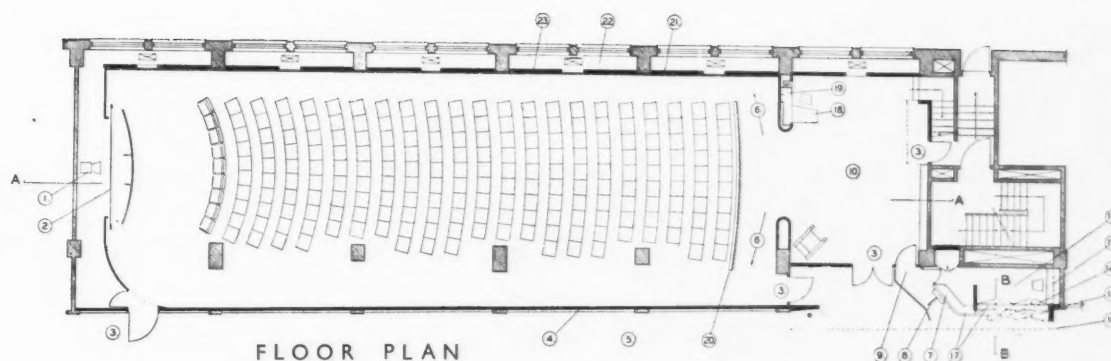
EQUIPMENT AND FINISHES Seats are specially designed on flat U-shaped springs to give added comfort. The side and back walls were treated with acoustical plaster to overcome reverberation owing to the long narrow shape of the cinema. To avoid muffling however the dado is finished in corrugated asbestos cement. The cinema is air-conditioned with special sterilizing lamps to kill air born bacteria. The structural piers of the main building which run down one side of the auditorium are painted to match the ceiling to reduce their apparent volume. Each plane of the foyer is accentuated by different colours to increase its apparent size.



1, the entrance from the arcade of the office building, with a display designed by the architects. The pay counter is faced in stainless steel. 2, a detail of the entrance. The doors are painted in dark blue glossy enamel. 3, looking from the foyer into the auditorium with a corrugated wall and a rail for standing accommodation.

KEY

- | | |
|-------------------|--------------------|
| 1. Sound | 15. Flower Box |
| 2. Screen | 16. Line of Mar- |
| 3. Exits | quisse |
| 4. 4" Gypsum | 17. Glass |
| Wall | 18. Director's |
| 5. Present Arcade | Desk |
| in building | 19. Air Condition- |
| 6. Ramps up | ing Controls, |
| 7. Tickets | Lights, Con- |
| 8. Turnstile | verters, etc. |
| 9. Entrance | 20. Stand Up Rail |
| 10. Foyer | 21. Corrugated |
| 11. Confectionery | Transite Wall |
| 12. Manager's | 22. Duct Space |
| Office | 23. 3" Gypsum |
| 13. Desk | Wall |
| 14. Display Doors | |

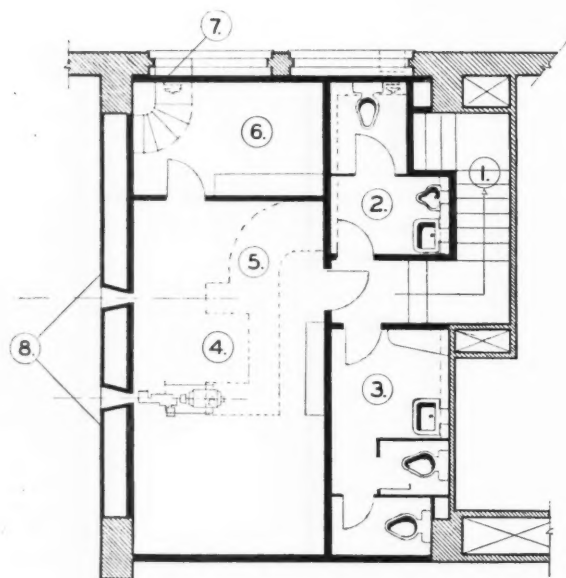
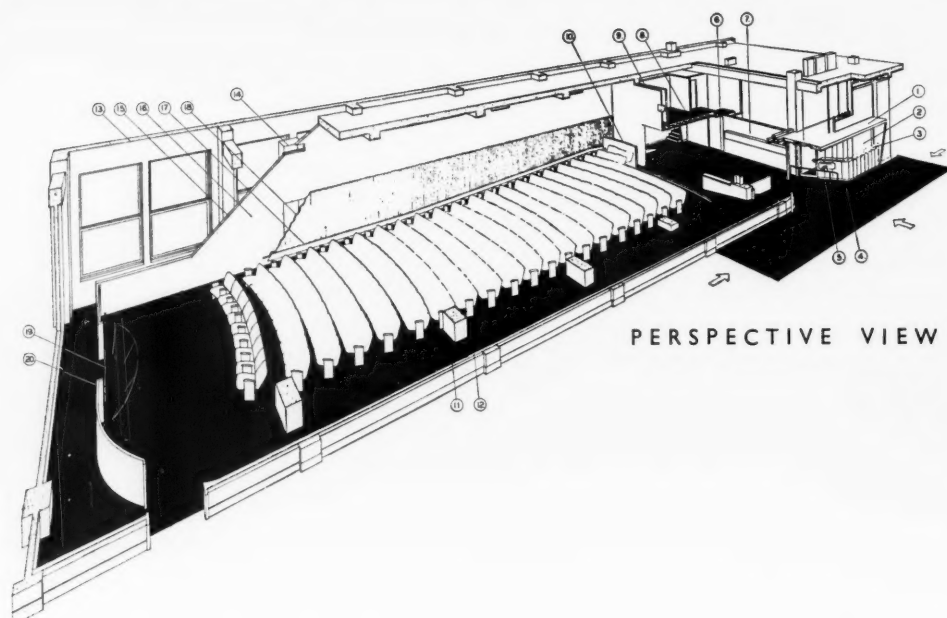


CINEMAS

PETER AND STUBBINS

KEY

- | | |
|--|--|
| 1 Screen | 7 Flat Transite Panels |
| 2 Welded Pipe Railing | 8 Existing Floors |
| 3 Neon Tube Aisle Lighting with Metal Shield | 9 Projection Booth |
| 4 Rocking Chair Seats | 10 Air Conditioning Outlets |
| 5 Ramp | 11 Corrugated Transite in Removable Panels |
| 6 Foyer | |

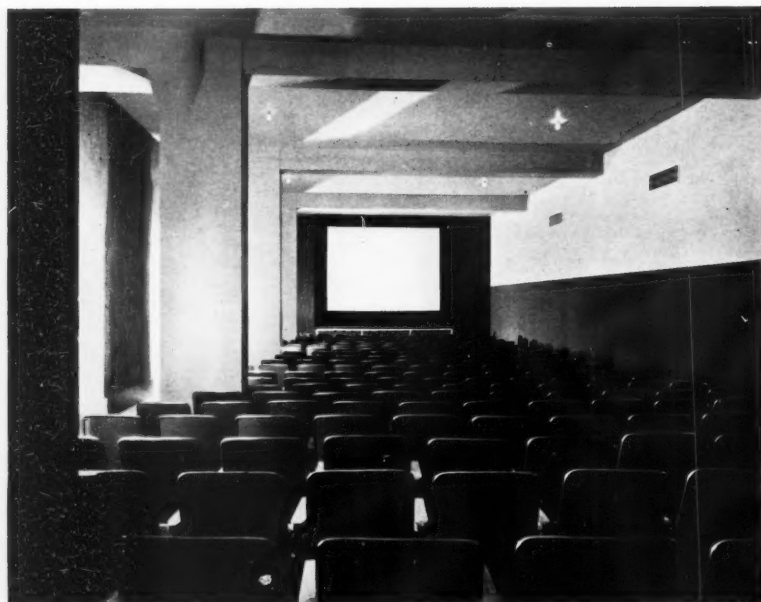
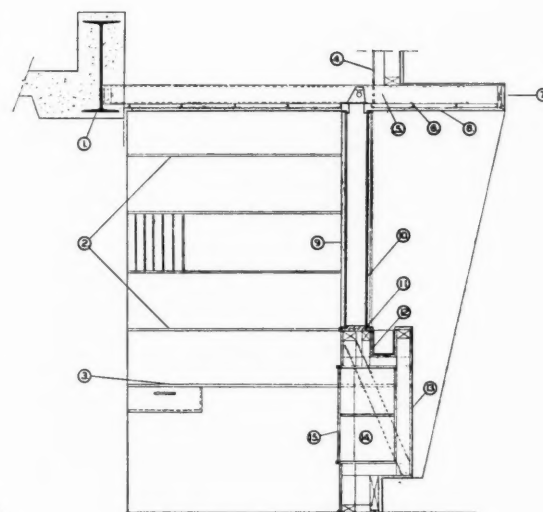


MEZZANINE PLAN

- | | |
|--------------------|-------------------------------|
| 1 Down to Foyer | 5 Exhaust Duct for Projectors |
| 2 Men | 6 Rewind Room |
| 3 Women | 7 Exhaust Fan |
| 4 Projection Booth | 8 Duct Space |

SECTION

- | | |
|---------------------------|---------------------------------|
| 1 Existing girder | 9 Cork lined display doors |
| 2 Shelves | 10 1/2" Plate glass |
| 3 Desk | 11 Aluminium glass stops |
| 4 1 1/2" hangers | 12 Metal flower box (removable) |
| 5 4" channels | 13 Stainless steel |
| 6 3" furring channels | 14 Storage cabinet |
| 7 Marquise | |
| 8 Metal, lath and plaster | |



4, the auditorium. The screen wall and left-hand wall are dark brown acoustic plaster. The right-hand wall is white with corrugated asbestos dado painted terra cotta. The ceiling and columns are pink. The seats have blue-grey backs with yellow leather seats. 5, the turnstile and ticket booth. 6, the foyer and entrance doors.



5



6

CONCERT HALLS

HERBERT J. ROWSE

THE SITE Built to replace the old Liverpool Philharmonic hall destroyed by fire in 1933, the new building stands on the same site; a rectangular one bounded on three sides by roads.



2

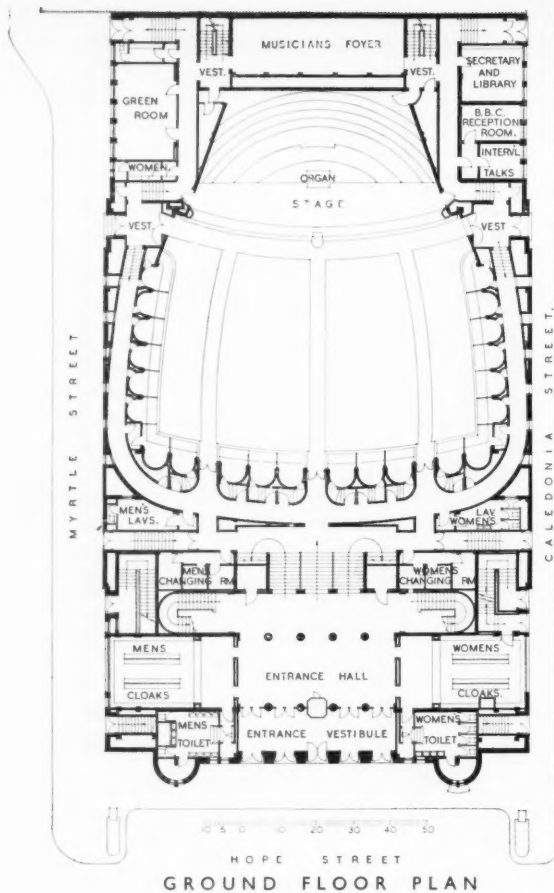


1

1, the main entrance.
2, the rear elevation.

CONCERT HALLS

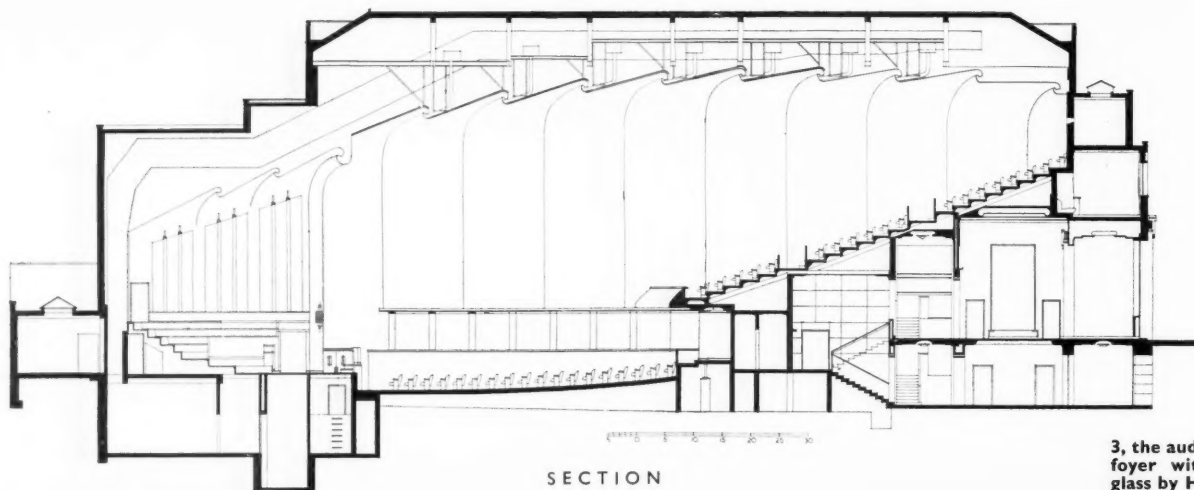
HERBERT J. ROWSE



PLANNING In addition to seating accommodation for 1771 people and platform accommodation for a choir numbering 185 and an orchestra of 100, the use of the building as a cinema is provided for and the grand foyer is large enough for small banquets and dancing.

STRUCTURE AND MATERIALS The concrete foundations are built on solid sandstone rock. External walls are of solid brickwork, and internal partitions are supported on steel framing. The floors are either of pre-cast slabs reinforced with expanded metal, or reinforced concrete over large spans. The roof consists of a 3-inch reinforced concrete slab covered with asphalt. Walls are faced externally with light sand-coloured bricks, and window heads and copings are dressed with artificial stone. Dark bricks were selected for cills, window piers and plinths. Steel windows were used throughout, the cappings to the tall window piers being of Portland stone. The main entrance door piers and soffits are faced with Malta stone.

EQUIPMENT AND FINISHES The grand stair hall and the columns adjoining are faced with Roman stone. The auditorium walls and ceilings, formed in a series of lighting facets are of solid and fibrous plaster. Walls to the balcony staircase and basements are left in fair-faced brickwork and painted. The entrance vestibule and all public toilet rooms have terrazzo floors, subsidiary public stairs are finished in artificial stone, and the grand staircases leading to the upper stalls are carpet-covered with black marble marquis. Doors to the auditorium are lined with hide in rectangular panels and maple fixing strips. Heating is by low-pressure hot water through pipes and radiators.



3, the auditorium. 4, the grand foyer with designs in etched glass by Hector Whistler.



3



4

LIBRARIES

SYMINGTON, PRINCE AND PIKE

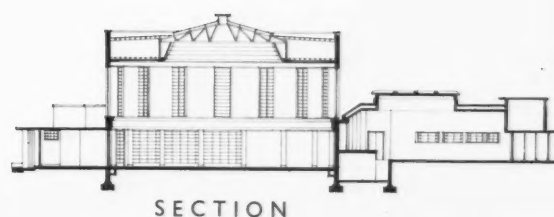
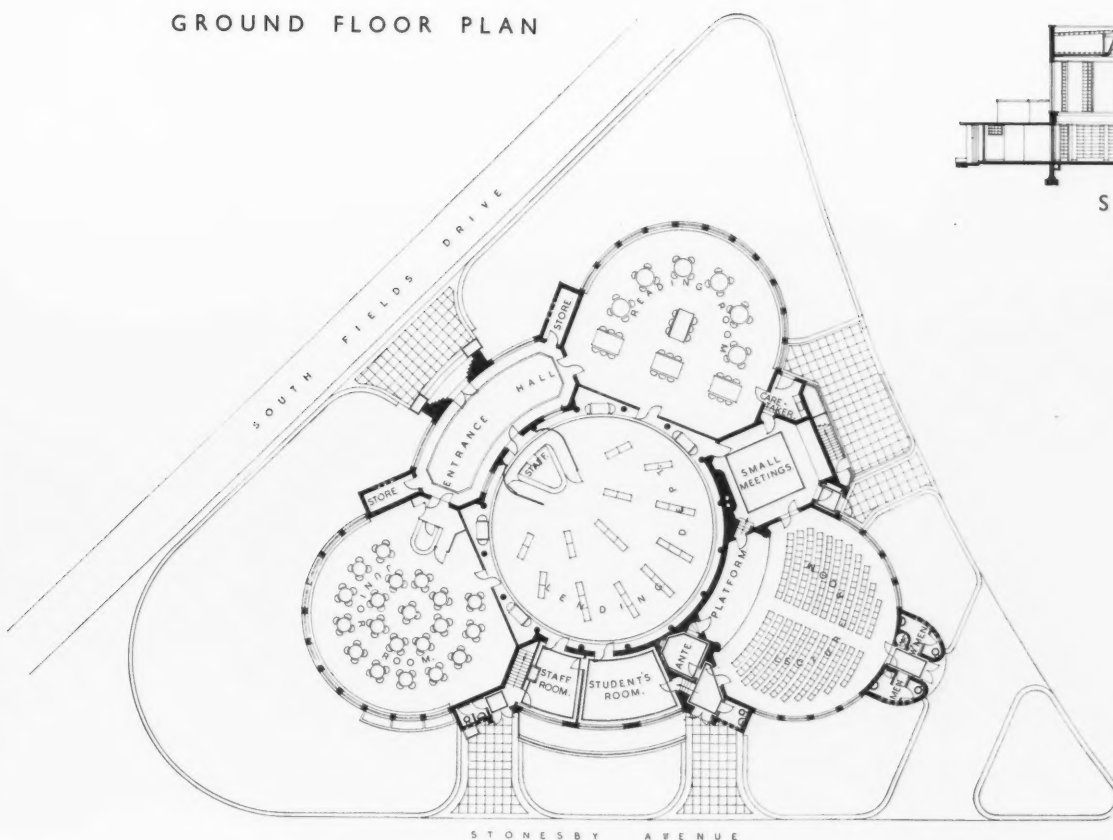
THE SITE A triangular site on the Park Estate, Leicester.

PLANNING The lending department occupies the central circular part of the building and all the public rooms in the library can be supervised from the staff enclosure. The junior library and reading room flank the lending library and are both semi-circular. There is a large lecture room and an adjacent small meetings room, both of which have separate entrances from the road. The staff refectory and stock room are in the basement.



1, the building from the roadway.

GROUND FLOOR PLAN



SECTION

LIBRARIES

SYMINGTON, PRINCE AND PIKE

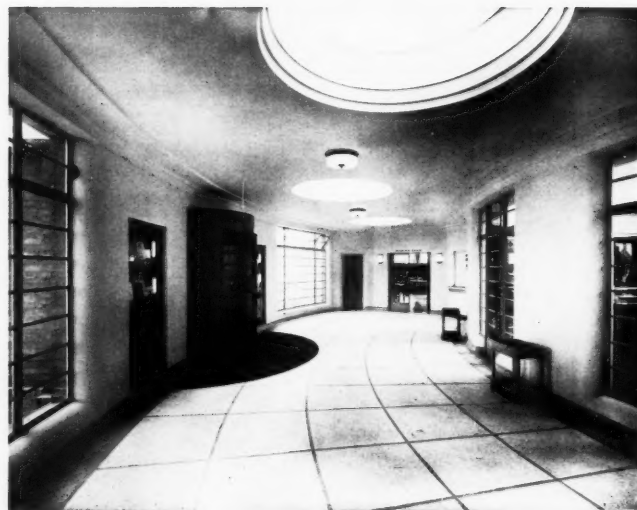
STRUCTURE AND MATERIALS The building is of brick construction with artificial stone dressings.

EQUIPMENT AND FINISHES Floors are of oak blocks with ebonised skirtings except in the entrances, where terrazzo is used. All chairs, tables and fittings are in oak. Heating is by low-pressure hot water system.

2, the main entrance. 3, the entrance hall. 4, the main lending library with, on the left, the staff enclosure from which all the other departments can be supervised. 5, the large lecture room. 6, the junior library.



2



3



4



5



6



While cemeteries of comparable size may be found in this country, none perhaps can equal that of Père-Lachaise in the number of famous people who have been buried there; names which express the cosmopolitan culture with which Paris has so long been identified. The avenue of tombs in the above photograph is typical of the grandiose memorials to those buried there. Although the history of the site dates from the fourteenth century the cemetery itself was not established until the beginning of the nineteenth century.

✓ P È R E - L A C H A I S E

By Joan Rayner

A RICH grocer named Regnaud built himself a château in the XIVth century on the Champ de l'Évêque, a hill overlooking Paris. But his ideas of grandeur were larger than his business; he ruined himself, and the house became known as the Folie-Regnaud. In the reign of Louis XIV the hill was called Mont-Louis but before that, in 1626, the house had been presented to the Jesuits of the rue St. Antoine, who made it their country residence. In 1675 one of their order, François Delachaise, became confessor to Louis XIV, and during 34 years he won the favour of the king and the court, who described him as just, wise and gentle and with whom "*les voies de conciliations étaient toujours ouvertes*"; but not of Madame de Maintenon, who thought he was the cause of Louis' cooling affection for her.

The king had the grounds of Mont-Louis enlarged and the château rebuilt for Père Delachaise. It was built on a terrace, a typical house of the seventeenth-century with a

belvedere on top of a mansard roof. In front were large formal flower-gardens and fountains bordered by tall trees and shrubs.

There the priest who gave his name to the world-famous cemetery entertained the nobles under the avenues of limes and chestnuts (still there today) on the hill which is now a town of the dead.

After the expulsion of the Jesuits the land was sold and finally acquired in 1804 by the Ville de Paris for a cemetery, the *cimetière de l'Est*, but it has always been known as Père-Lachaise. The château was pulled down and Alexandre Théodore Brongniart, landscape gardener and architect of the department, was asked to design the chapel to take its place and lay out the grounds, which the Prefet de la Seine wanted to give the atmosphere "*de tristesse sans terreur et de mélancholie religieuse*." The first sketch Brongniart did was considered too poetic. It was of the entrance and showed "*un entassement de ruines éparses jetées comme*



Left, The Mur des Fédérés which commemorates the last struggle of the Communards who barricaded themselves here in 1871. Many were buried on the spot and the wall is now a place of pilgrimage on Whit Sunday of each year, for French workers. Right, a tomb designed by Giacometti, whose simplicity is spoiled by the flowers. The inscription reads "Gerda Taro 1911-37. Reporter photographe de Ce Soir tuée le 25 Juillet 1937 sur le front de Brunete, Espagne dans l'exercice de sa profession."

au hasard sur chacun des piliers, eux-mêmes à moitié détruits." The final plan is unfortunately much more sober. The main entrance, in the Boulevard de Ménilmontant, is a large gateway in a high wall supported by pillars decorated with flaming torches, wreaths, hour-glasses, and Latin inscriptions. Inside the long avenues were kept as they were, and under the thick, shady branches stretch streets of tombs, some large enough for the rare cars of mourners and sightseers to pass.

The principal avenue leads up the hill to the chapel, a plain, Doric building full of statues with a large broken column in front. Below, Paris spreads out hazily westward, the same view, but hazier, that Père-Lachaise and the XIVth century grocer both enjoyed from their more worldly houses. In 1899 the Monument aux Morts by Bartholomé was erected below the chapel; a romantic group of figures in various emotional attitudes about to enter a tomb, the last ecstatic woman turning back to blow a kiss. It made a great impression in the Salon of Sculpture a few years earlier, as might be expected. The Avenue Circulaire goes round the whole cemetery, which is divided by avenues and smaller roads into divisions, 97 at the present moment. At each cross-roads there are sign-posts with the number of division and name of avenue or road—Avenue Transversale des Marronniers No. 1 or Chemin Camille Jordan, etc.

It is difficult to describe the majority of the tombs better than Augustus Hare did in his "Walks in Paris" in 1887. He says: "All the tombs are hideous, all have exactly the same characteristics, and the chief of these is weight. It is as if every family tried to pile as much stone, granite, or marble as possible upon their lost relatives. A few of the monuments are pyramids and columns; but the favourite design is a heavy little chapel with a gabled front, usually surmounted by a cross. Each bears the name of its owners, "Famille Henri," "Famille Cuchelot," etc. Through the grating, or a glazed cross in the door, you may see inside a little altar with a crucifix and vases of artificial, or occasionally fresh, flowers, and sometimes a stained window at the back. There is often room for a *prie-dieu* or two chairs for the

relations in the tiny space, and the steps of the altar are piled with wreaths, sometimes real, but generally of flowers made of black, white and grey beads. Often, too, these wreaths are exhibited outside the tombs, or sometimes an immense *Pensée* in a round glass." If he had seen telephone boxes he might have compared the chapels to them, the only difference being an occasional Gothic door or pair of classic columns on the front.

But not all the tombs are hideous or of the telephone box style. There are charming little Gothic chapels; Greek temples; fantastic, bogus classical temples; sepulchres with draped urns, owls, garlands, torches, skulls; rusticated crosses rising out of rustic stone rocks; mausoleums like miniature neo-Gothic cathedrals; and everywhere there are statues. Fierce, bronze angels guard with swords the doors of sepulchres, and rapturous women kneel in front with wreaths and lyres. On one enormous block of marble four figures with no faces reach vaguely upwards out of a tangle of sheets; it is the only piece of impressionist sculpture.

Several of the best statues are by David d'Angers, buried there himself, St. Cyr, Balzac, and Visconti, the Italian archæologist, among others. The latter's son, Louis Visconti, the architect of Napoleon's tomb, is buried in the family sepulchre and a monument to him was erected by public subscription. It is by Leharivel-Durocher and represents Visconti reclining in white marble on his tomb. A bas-relief of his plan for joining the Louvre to the Tuileries (he died before it was finished) is on one face of the tomb, put there by his friend Felix Pigeory, architect to the Ville de Paris.

Visconti himself designed the tombs of some of the Marshals of France, including Suchet, Lauriston, and Soult, in Père-Lachaise. In fact, there is a "Quartier des Maréchaux" where are the tombs of Masséna and Suchet, tall monuments covered with laurel leaves, Gobert, Ney, Foy, Lefebvre, who said "*Souvenez-vous que si je meurs à Paris je veux être enterré là, près de Masséna. Nous vécûmes ensemble dans les camps, dans les combats; nos cendres doivent obtenir le même asile.*"

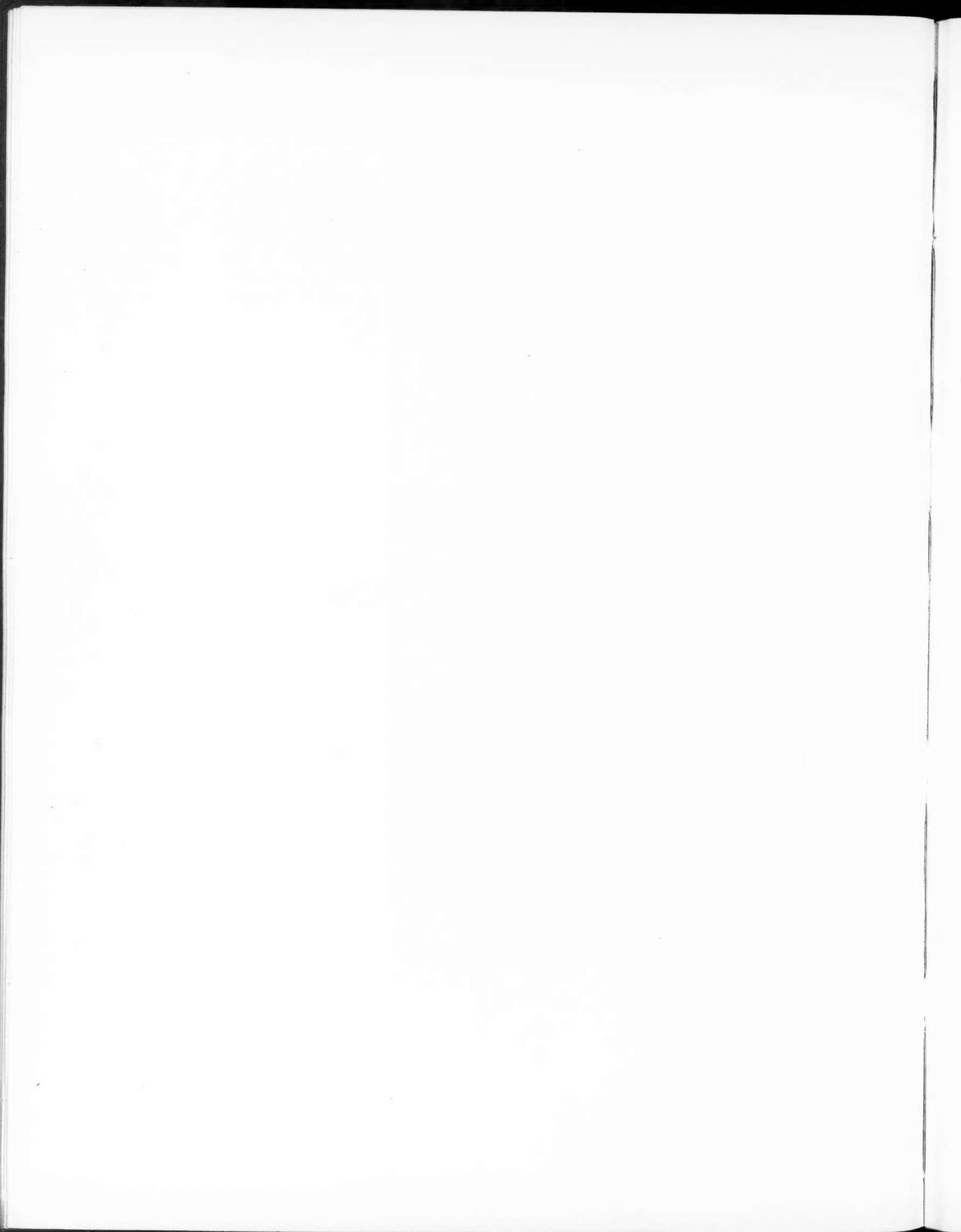
Baumarchais, Corot, Delacroix, Géricault, Daumier, Alphonse Daudet, Arago the astro-



Signposts mark the many avenues which intersect the cemetery. Bottom, the main avenue of the cemetery which leads up to the chapel. A large broken column stands in front. Below the chapel is the Monument aux Morts by Bartholomé.



The photographs above illustrate the architectural no less than the international variety of Père-Lachaise cemetery. 1, the tomb of Marshal Suchet, designed by Visconti with a head by David d'Angers. 2, an early nineteenth century family tomb whose opulence is none the less impressive with the decay of the structure. 3, the tomb of Chopin, designed by Clésinger. 4, the tomb of Héloïse and Abelard whose remains were brought to Père-Lachaise in 1817. The Gothic canopy was reconstructed from fragments of cloisters from the Abbey of the Paraclete founded by Abélard in the twelfth century.



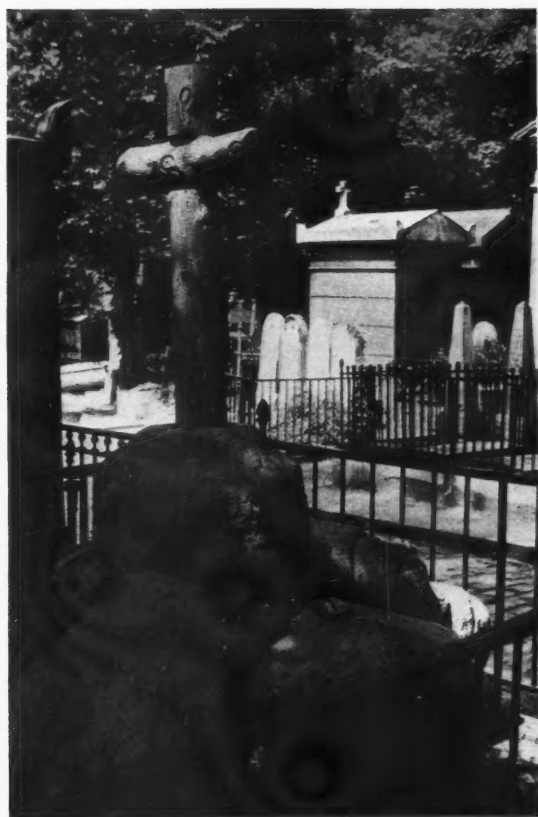


1, a domed chapel with figures of owls surmounted by a coronet. Another example of the monumental luxuriance with which the cemetery abounds. 2, the tomb of Géricault, the painter. 3, a tomb in the Egyptian style.



*Left
cain
usu
one
cem
the*

no
de
ch
cin
Fe
en
cin
fr
to
m
fa
bu
si
A
fr
A
fi
h
w
v



Left, a stone "wooden" cross on a stone cairn; a more rustic memorial than those usually favoured in the cemetery. Right, one of the avenues which intersect the cemetery, and below, another example of the family sepulchre.



nomer, Sarah Bernhardt, Talma, Rossini; Alfred de Musset, under an enormous willow ("Mes chers amis quand je mourrai, Plantez un saule au cimetière"); Brillat-Savarin the gastronome; Félix Faure, president of the Republic at the end of the last century, who died in such amorous circumstances, lying full length on his tomb in a frock coat; even Victor Hugo, after saying that to be buried in Père-Lachaise was like having mahogany furniture; in fact nearly every famous Frenchman (and many foreigners) are buried here. Héloïse and Abélard lie side by side under a Gothic canopy, reconstructed by Alexandre Lenoir from fragments of cloisters from the Abbey of the Paraclete, founded by Abélard in the XIIth century. Héloïse was the first abbess and, when Abélard died in 1142, he was buried in the abbey; so also was Héloïse, when she died twenty-two years later. They were taken to Père-Lachaise in 1817.

Earlier that year, the remains of Molière and La Fontaine had been moved there by the king's orders from the museum in the Rue

des Petits Augustins, where, during the Revolution, many coffins had been placed for safety. They were put in new sarcophagi, La Fontaine's with a fox sitting on top, and are in a railed enclosure together.

Brongniart is buried in ground given by the Paris Municipal Council as a tribute. He is next to his friend Delille, the poet, who had described the place where he wished to be buried in the dedication of his poem, *Imagination*:

"Là, quand le ciel voudra que je succombe,
Dans le repos des champs place mon humble tombe."

His widow put up a plain heavy sepulchre in the cemetery with an oratory inside. It is railed off, surrounded by trees, and now covered with ivy; in fact, it is difficult to see the tomb at all.

Musicians are buried near them; Chérubini, Boieldieu, Grétry, Chopin in a tomb with a wistful woman by Clésinger sitting on top.

Oscar Wilde was moved here in 1909 by Robert Ross from the Bagneux Cemetery where he

was first buried. The tomb is designed by Epstein and "was given by a lady as a memorial for her admiration of the Poet." The lady was Mrs. Levenson, who died recently. On the back are some lines from *The Ballad of Reading Gaol*.

"And alien tears will fill for him
Pity's long broken urn.
For his mourners will be outcast men
And outcasts always mourn."

There are nearly always fresh flowers on his grave.

During the Paris Commune, in 1871, Père-Lachaise was the scene of one of the last stands of the Communards, and many monuments have the marks of bullets. On the last Saturday in May, about 200 of them, without much ammunition, barricaded themselves in the cemetery. They were bombarded from the batteries of Montmartre, the main gate was smashed, and Versailles troops entered after a desperate struggle. They fought hand to hand among the graves, the last hopeless defenders with



The tomb of Oscar Wilde. His body was brought here from Bagneux in 1909 by Robert Ross. The carved memorial is by Epstein.

their backs against the tomb of the Duc de Morny, a large, exotic, white stone chapel designed by Viollet-le-Duc. The next morning, Whit Sunday, 147 Communards were lined up against a wall in the south-east corner of the cemetery and shot. It was the end of the Commune.

Every Whit Sunday thousands of Paris workers march to the *Mur des Fédérés*, in the south-east corner, on which is written: *AUX MORTS DE LA COMMUNE. 21-28 MAI 1871*, with wreaths and banners hanging all along it. In front are the graves of many members of the Commune.

Barbusse, the Communist author of *Le Feu*, is buried in the same division and so are some members of the International Brigade, killed in Spain. "*Tombé sur le front de la liberté*" is inscribed on the tomb of Domanski, a doctor, below a full-length, life-size bas-relief of him in uniform. Gerda Taro, a photographer of *Ce Soir*, killed in 1937, has a tomb designed by Giacometti next door.

There is a Moslem and Jewish division in the north-east part, where a mosque was once going to be built, but the plan never came to anything. Near it is the enormous, domed crematorium, built in 1889, enclosed on three sides by a many-arched colombarium. Sometimes you see white smoke rising from it in spasmodic puffs, and each puff is said to be a body reduced to ashes in the huge oven.

The cemetery now covers about 44 hectares and, as the guardians say, has more tombs than Paris has houses. You can buy a concession in perpetuity for 1,400 francs, but the temporary concessions for 10 years have now been stopped and so have the *fosses communes*, where poor people used to be buried free.

Black-draped women with clinging veils wander among the graves and few people with time to spare stroll up and down the avenues. "*Quelle délicieuse mélancolie*," said Marchant de Beaumont, a hundred years ago, in his *Vues pittoresques, historiques et morales du Père-Lachaise*, "*se repand dans mon coeur à le vue d'une veuve inondant de ses pleurs le tombeau de l'époux ravi à sa tendresse!*"

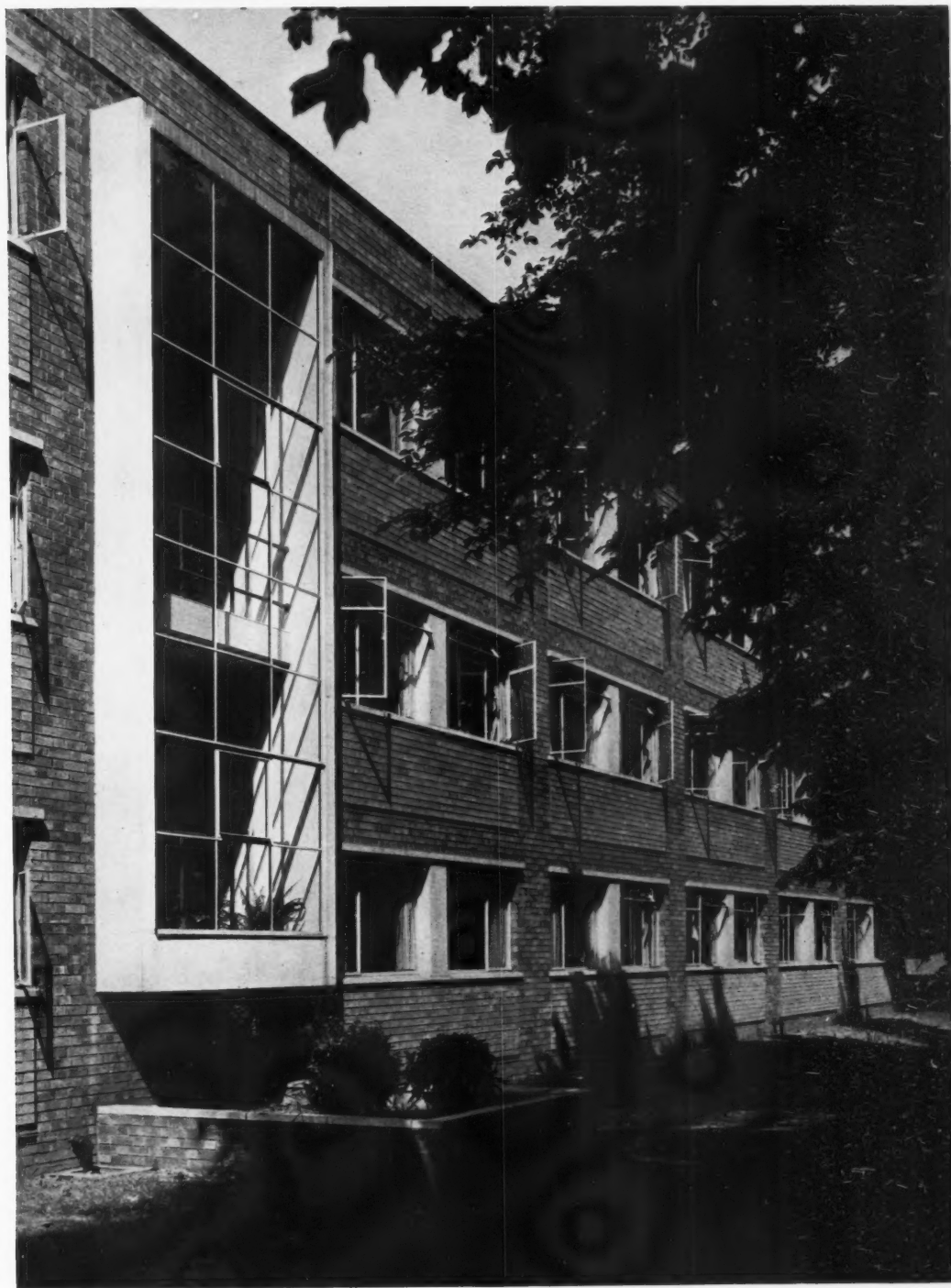
Outside the walls, in the Rue du Repos, is a café with a notice stuck up:



S E
 Feu,
 come
 filled
 rté"
 ctor,
 n in
 Ce
 by
 the
 oing
 ing.
 um,
 y a
 see
 ufts,
 l to
 ares
 mbs
 con-
 the
 now
 nes,
 nder
 e to
 uelli
 eau-
 res-
 uise,
 eue
 rati
 is a

NURSES' HOME AT MACCLESFIELD

FREDERICK GIBBERD, ARCHITECT



This was the winning design in the competition held in 1937 of which the assessor was Professor Cordingley. Although the architect was not responsible for all the furnishing, one of the principal merits of the building is in the careful attention which

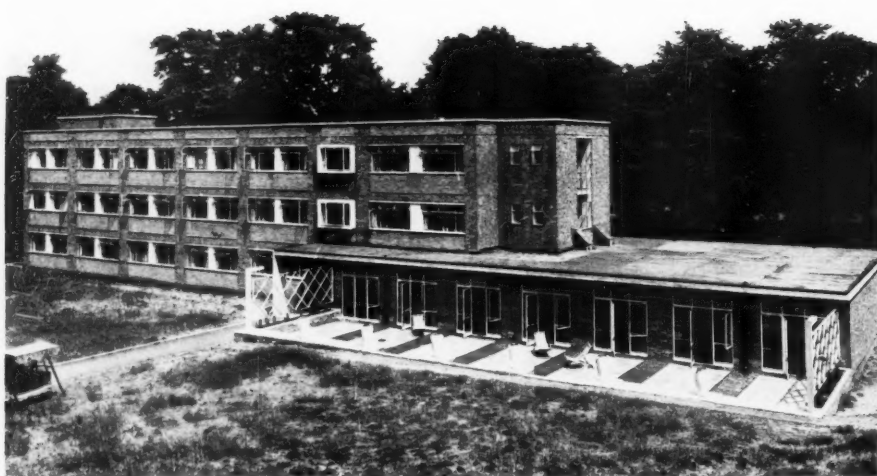
has been given to details, all of which were designed and submitted before work on the building was begun. Some of these are noted and illustrated in the following pages. The site is screened from the road by trees.

1, the east elevation. The reinforced concrete surround of the long staircase window is painted bright blue at the sides and white on the front. 2, the adjacent hospital building.





3



4



5

PLANNING

The chief element of the plan is the bedroom unit. The occupants of the building are of three distinct grades, namely, Maids, Nurses, and Sisters, and the plan is arranged so that the bedrooms, bathrooms, w.c.s., etc., of each group is in a self-contained unit, with access from the hall and main staircase. The recreation and sitting-rooms are in the one-storey wing on the west, and extend by means of glass doors on to a terrace paved with stone in an asphalt surround. The work and storage rooms are adjacent and are arranged behind the sitting-rooms.

CONSTRUCTION

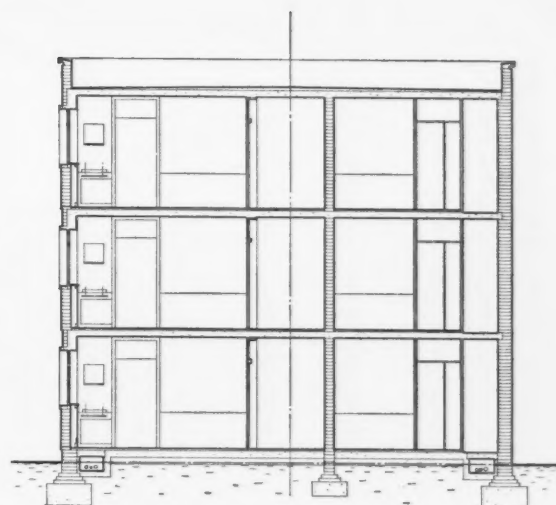
The external walls of the building consist of a series of 13½ in. thick brick piers tied together by reinforced concrete beams continuous with the floor slabs. The spaces between the piers are filled with steel windows and 3-in. brick panel walls. Reinforced concrete floors span from the external wall beams to the brick spare walls of the corridor.

The structural brickwork is of a golden brown colour and the panels under the windows are of a pale brownish buff. The back to back planning of the bedrooms is emphasized in the windows which are planned in pairs with a common stone mullion, head and cill. Cantilevered elements such as the hood over the recreation room windows are in reinforced concrete.

3, the west elevation from the north. 4, the west elevation from the south, showing the recreation wing and terrace. 5, the east elevation which is screened from the road by a belt of trees.

KEY TO PLANS

- | | |
|---------------------------------|-------------------------------------|
| 1. Entrance Lobby | 13. Assistant Matron's Sitting-Room |
| 2. Hall | 14. Maids' Bedrooms |
| 3. Enquiry Office | 15. Maids' Sitting-Room |
| 4. Cloaks | 16. Maids' Baths, W.C.'s, H.M.C. |
| 5. Laundry | 17. Fire Exit |
| 6. Kitchen | 18. Boiler House. Entrance |
| 7. Trunk Store | 19. Nurses' Bedrooms |
| 8. Linen Room | 20. Nurses' Baths, W.C.'s, H.M.C.'s |
| 9. Recreation Room | 21. Store and Roof Access |
| 10. Junior Nurses' Sitting-Room | 22. Sisters' Bedrooms |
| 11. Senior Nurses' Sitting-Room | 23. Sisters' Bath |
| 9. } Entertaining Space | 24. Sisters' W.C., H.M.C. |
| 11. } | |
| 12. Sisters' Sitting-Room | |

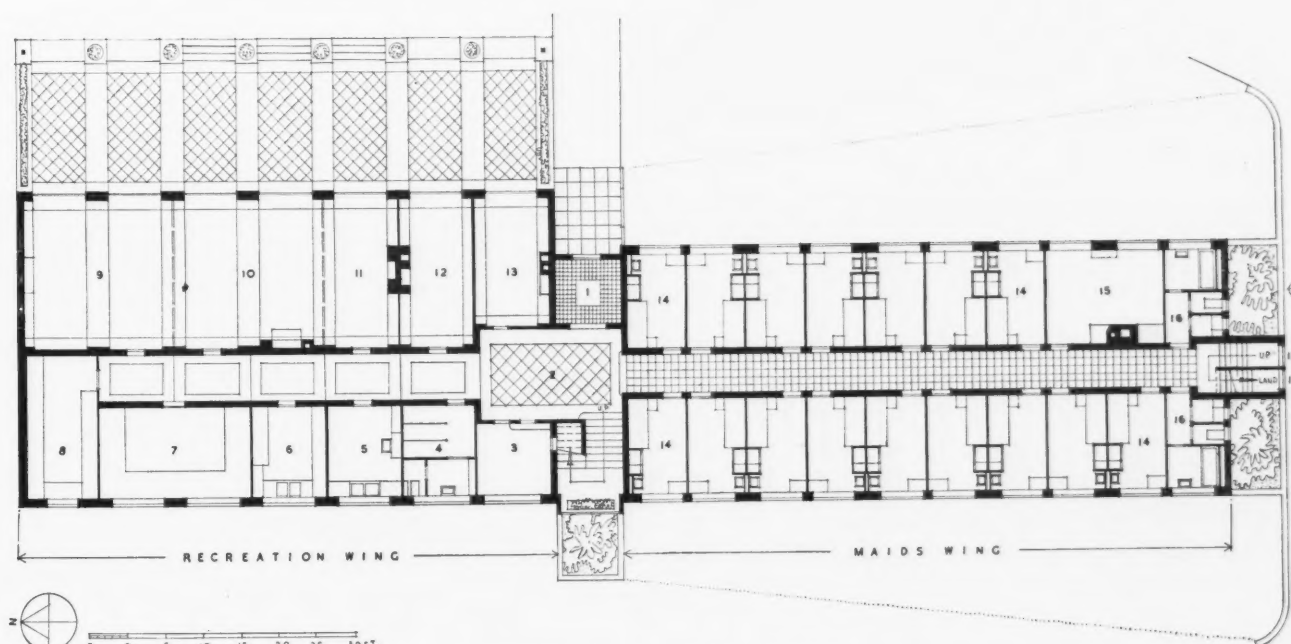


SECTION

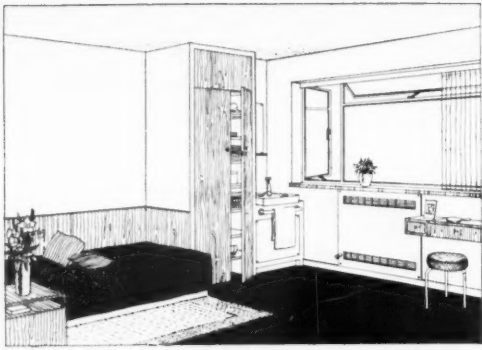
Left, through panel walls and entrance doors.
Right, through corridor wall, duct and pier.



FIRST AND SECOND FLOOR PLANS



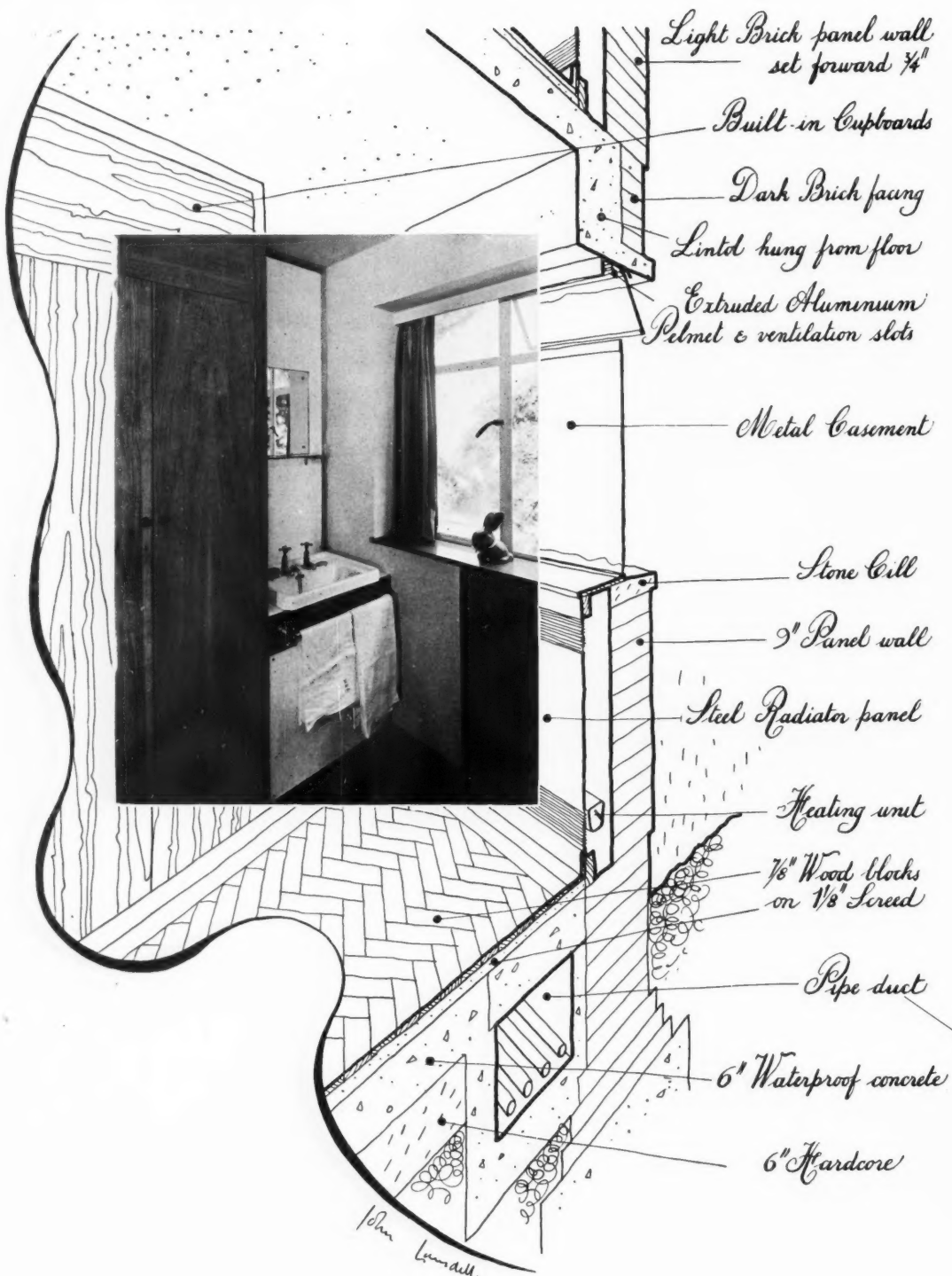
GROUND FLOOR PLAN



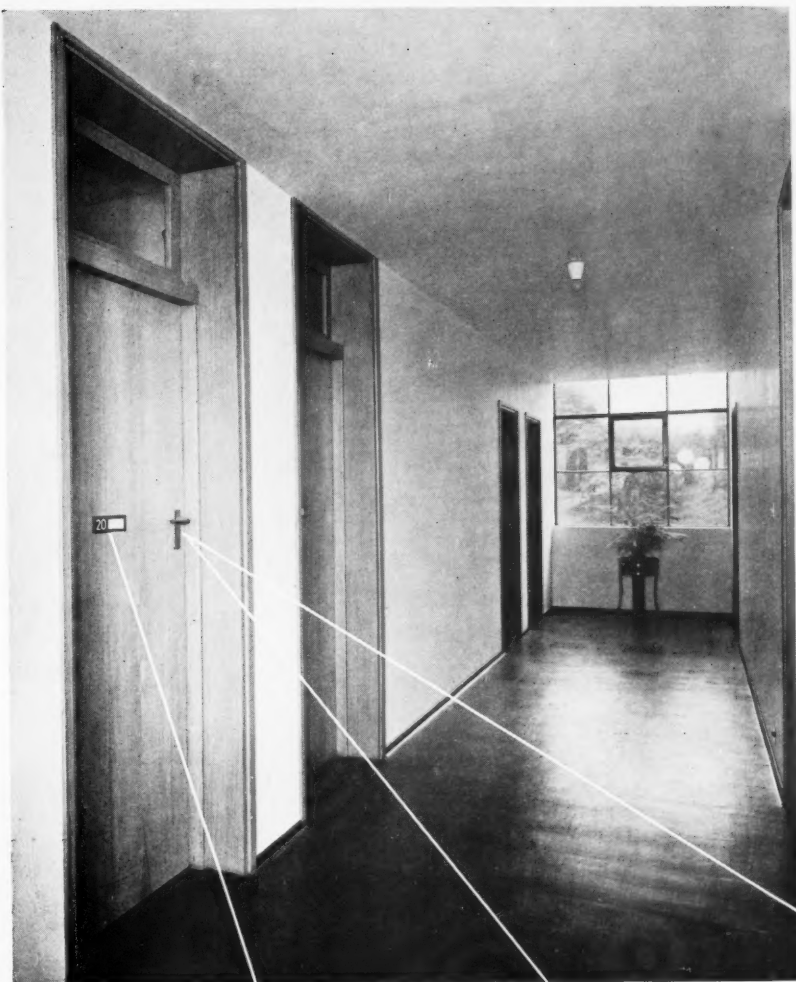
The bedrooms are planned in pairs, back to back, and a vertical duct between them carries all pipework. The lavatory basin is separated from the bed by a built-in wardrobe which provides hanging and shelf space. The bed recess is lined with oak plywood to prevent marking. The flush doors, joinery and all furniture is in oak and the floor is of oak blocks.

The windows have a side-hung casement and a long top-hung hopper window for night ventilation. The pelmet, curtain rail and ventilating slots at the top of the window were designed as one unit by the architect. The radiator is recessed under the window, and the towel rail is heated. The glazed asbestos splash back behind the basin, and the panel below are detachable to give access to the duct.

1 Bedroom

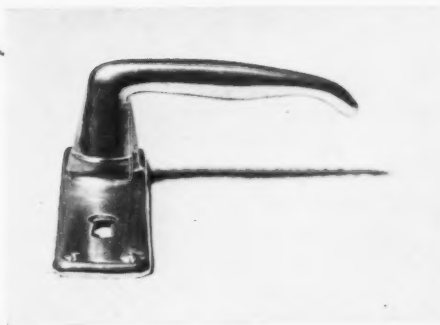
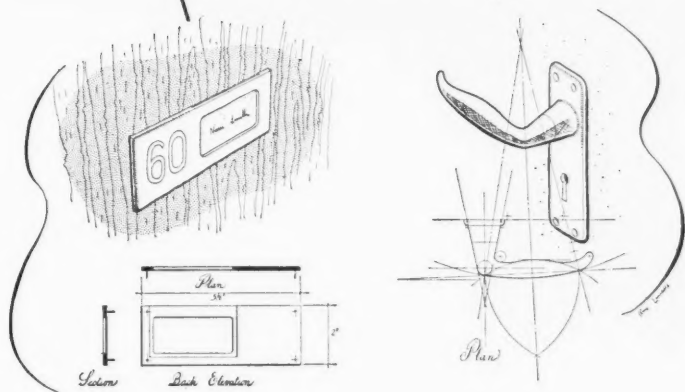


2 C o r r i d o r



The corridor runs north and south along the building with bedrooms on either side, fanlights providing cross-ventilation.

The name and number plate in cast bronze, and the handles for the bedroom doors were designed by the architect.



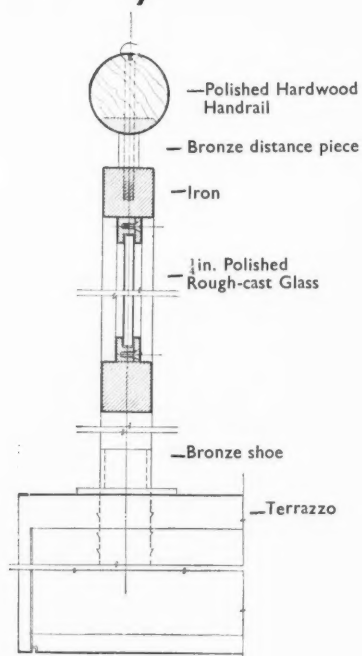
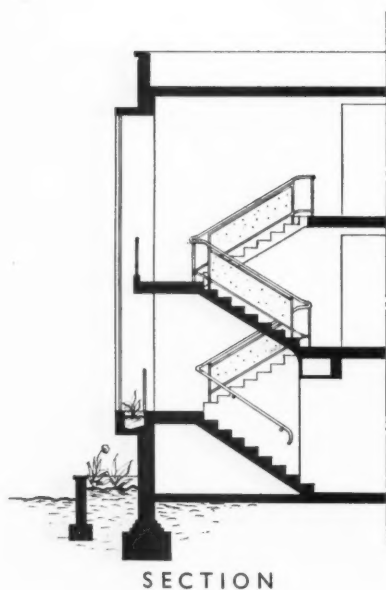
3 B a t h r o o m

The wall behind the built-in bath is in powder blue opal glass and can be removed to reveal the pipe ducts. The window wall on which the lavatory basin is mounted is finished in cream terrazzo, the remaining walls are white enamel and the ceiling is lemon yellow. The floor is of cork tiles with a surround and cove skirting of terrazzo. The lavatory basin is fixed clear of the wall so that it can be cleaned right round. Other equipment includes full length mirror and striplight, built in cork faced seat; heated loop towel rail and robe hooks.



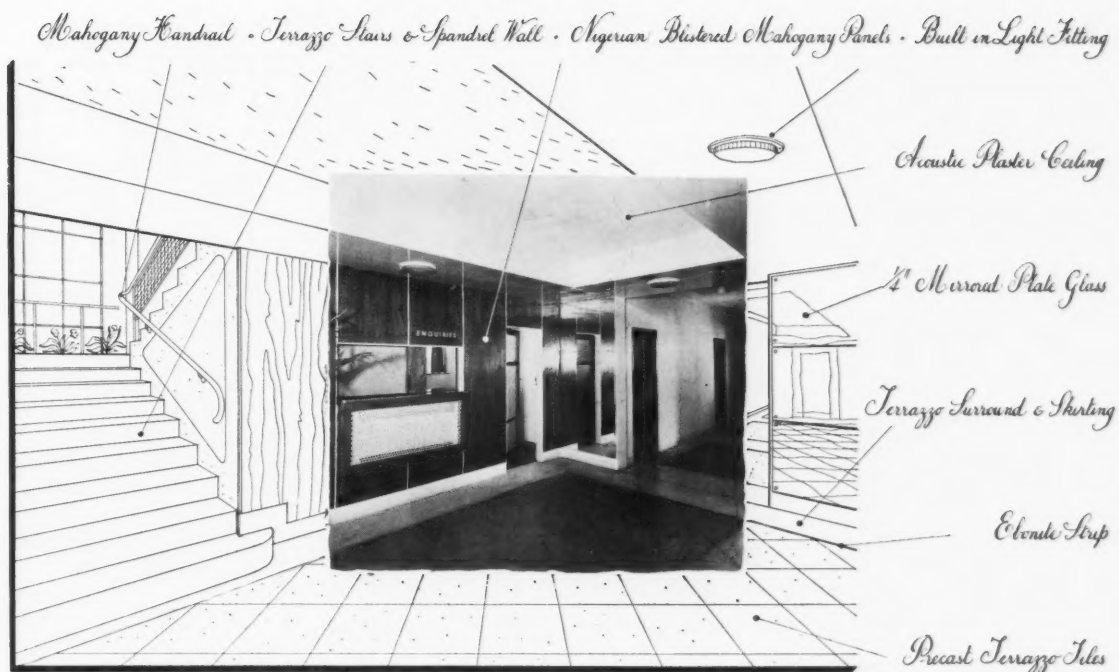
4 Staircase

The staircase is finished in cream terrazzo with black carborundum insets. The balustrade consists of rough-cast glass held in a wrought iron frame by bronze beads with a mahogany handrail mounted clear of the framing by means of distance pieces. The metal window is glazed with alternate squares of clear and georgian wired glass and is held in a reinforced concrete frame. The walls are finished in apple green, the soffit of the stairs in lemon yellow, the window surround white and the metalwork Indian red.



5 Entrance Hall

The entrance hall is separated from the main door by a lobby to prevent draughts. The side walls are panelled with Nigerian blistered mahogany, one end wall is painted apple green and the other is lined with mirrored plate glass. The notice board is faced with cork and has white plastic lettering. The radiator grille is painted white with a dark grey wood surround. Lighting fittings are sunk in the ceiling the central part of which is recessed and finished with acoustic plaster. In contrast with the hard brilliant surfaces of the Hall, the entrance lobby is finished in rough textured cement render, distempered a pale powdery pink, with a floor of buff quarry tiles.



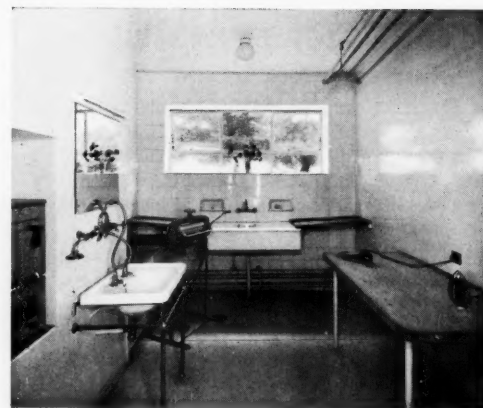
6 Sitting - Room

The sitting-rooms all overlook the paved terrace with windows running from floor to ceiling. They are separated by a series of beams, supported on piers of equal width from the centres of which are hung folding doors which can be thrown open when a very large room is needed for entertaining. The floors are of dark reddish-brown Jarrah wood blocks, walls are distempered pale blue with lighter blue on the supporting arches. The ceilings are finished in acoustic plaster in a beige colour. The joinery is in mahogany, and the fireplace in lunel marble.



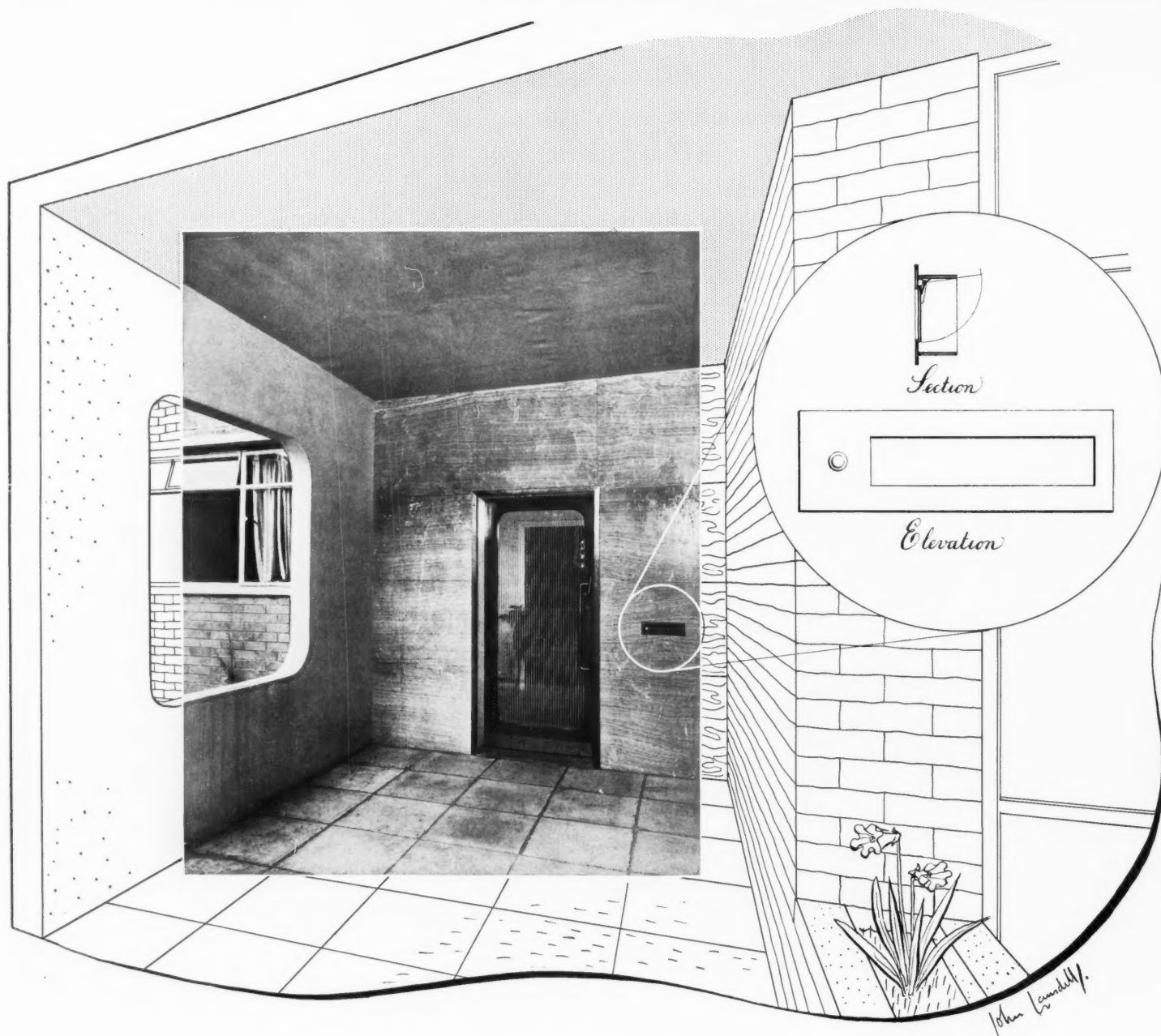
7 Kitchen and Laundry

Only a small kitchen, left, is required as most meals are had in the dining-room in the main buildings. All the equipment is built in. The table on the right of the photograph is of reinforced concrete with terrazzo top. The small laundry, right, provided for the nurses' use is equipped with sinks and draining-boards, a large ironing-table, a gas-fired incinerator and basin and shower for hair washing.



8 Entrance

The entrance door is in sand-blasted plate glass in a French polished mahogany frame. The door furniture, architrave and letter-box are in bronze and the door surround in lunel marble. The reinforced concrete canopy is painted a brilliant blue.





The Bulgarian Village

These Bulgarian village houses of the last century are typical of traditional local architecture. Villagers are poor people with solely agrarian occupations, but few isolated country dwellings are to be found; peasants live together for social contact. For greater safety Bulgarian villages were built in

The house of a wealthy merchant in which local characteristics are shown in an elaborately developed form. The plan of the upper floor is reminiscent of a Byzantine church, and an oriental influence is to be seen in the interior. 1, the interior, showing the central hall and staircase. An interesting feature not shown in the photograph is the provision of built-in cupboards in each room. Sitting-rooms have a low wide banquette lining the walls and replacing beds and chairs. 2, exterior view from the courtyard and 3, from the street.



2



3

inaccessible places and the little mountain village of Koprif-chista is a typical example.

Local conditions determine the arrangement. Houses are on two floors with rooms opening on to a central hall. The ground floor walls are solid stone with a shelter for animals and provide storage rooms and winter living-rooms. The upper floors are lighter in character and are constructed usually of timber framing, projecting over the lower floor in the manner of some English half-timber cottage tradition. Low pitched roofs with widely projecting eaves give often the impression of a Frank Lloyd Wright house of the Middle West.

MARGARET IVIMY



4



5

4, the typical village house with solid stone walls and a projecting upper floor supported by wood strutting. 5, a different decorative expression. The outer walls of vertical boarding are painted in a classical western motif not unlike some Italian painted houses.

BOOKS

The Bauhaus: A Summing-up

BAUHAUS, 1919-1928. Edited by Herbert Bayer, Walter Gropius, Ise Gropius. 224 pp. Illustrated. London: Allen & Unwin. 1939. Price 16s.

AFTER the *Deutsche Werkbund* exhibition in Paris in 1930 Paul Fierens wrote: "The Bauhaus at Dessau represents a whole generation of explorers capable of exploiting the numerous resources of modern technique; it is a school and a laboratory at the same time. Germany has realized the importance of the problem, which she has considered in connection with the social reorganization now going on. And that is why, in the history of architecture and the industrial arts of the 20th century, Germany will have the lion's share." But three years later the brief post-war Indian Summer, which had seen the reflowering of German science, art, letters, theatre and music, was to be swept away by the violence of Fascism. With it went the

Bauhaus, closed by the National Socialists; now the building is used as a training school for political leaders. This retrospective book from the Museum of Modern Art is the first comprehensive anthology of Bauhaus work that has appeared in English. It is a good production, copiously illustrated and annotated, outlining the background, theory, practice and social life of the school at Weimar from 1919 to 1925, and at Dessau until Gropius left it in 1928. Whatever doubts we may have about the sufficiency of the Bauhaus idea, and however much it may appear that the integrity of Gropius' aim was side-tracked by some of his esoteric artistic collaborators, there is no denying that the Bauhaus was a very real achievement, and the first and only serious school of design for the industrial age. Aiming at a co-ordination of all art and design in a new architecture, "the ultimate, if distant, goal" was "the collective work of art—the Building—in which no barriers exist between the structural and the decorative

arts." The Bauhaus was *not* an architectural school: it was a technical college for training and experiment in design in a wide sense. It preached "the common citizenship of all forms of creative work, and their logical interdependence upon one another in the modern world"; it gave artist and artisan a common technical and artistic training in which the individual would discover his proper sphere of activity during the course of his development. For the majority this meant absorption into the building trades or into industry, and for a small minority it meant designing—but only after finishing the communal training was this minority free to concentrate on individual work. For this élite the kernel of the Bauhaus aim was expressed by Gropius: "Since all these commanding brains will have been through the same industrial mill they will know, not only how to make industry adopt their improvements and inventions, but also how to make the machine the vehicle of their ideas."

GARDEN AND LANDSCAPE

ARCHITECTS' PLANTS

The plants illustrated are intended as examples of useful structural material and have not been chosen especially for their interest when in flower. Nor are they strictly the formes architecturales which M. Correvon, the Swiss plantsman, has taken pains to identify, but are rather a selection from those subjects which in various ways can be employed to contribute to the shape or atmosphere of certain familiar settings. No claim is made for the botanical accuracy of the sketches.

7. Woody Plants for Sandy Soils

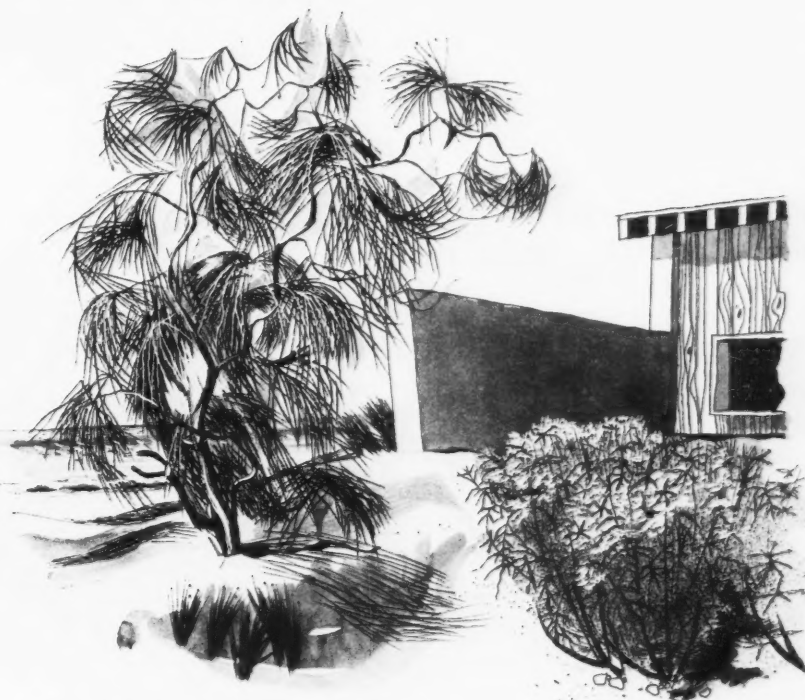
Genista Aetnensis
(The Etna Broom);
Tamarix Pentandra
(Tamarisk).

The two subjects illustrated are useful for planting on sandy banks and borders where close screens are not required, although the Tamarisk (on right of sketch) can be trained to make a hedge by the sea-side if cut back each April. Its showy pink flowers are produced in July and August, when comparatively few shrubs are in bloom. This species is preferable to the spring-flowering kinds, which need cutting back after flowering, and care should be taken to obtain *T. pentandra* (or *T. hispida aestivalis*, as it is sometimes called).

The Etna Broom (left) needs very little pruning, and should be allowed to obtain its full height of twenty to thirty feet, after shortening the growth during the first two years to induce bushiness. The bark of its elegant, slightly pendulous branches becomes yellow with age and the whole shrub is con-

spicuous for its almost complete absence of leaves. It, too, flowers in summer, rather later than most brooms. There is much to commend in its habit of

growth. The twisted branches and the delicate, whip-like younger shoots make a perfect response to any unbroken architectural surface.



But the objective, the goal for which the Bauhaus was training these new generations? "Together let us conceive and create the new building of the future, which will embrace architecture and sculpture and painting in one unity and which will rise one day toward heaven from the hands of a million workers like the crystal symbol of a new faith." But this conception of the "New Building" is not enough. Form and space and colour are not enough within these limits; the problem is much larger and includes the whole of our environment. Of course the Bauhaus was not blind to this, but neither was it really alive to it, and in consequence many of its personnel seem to have explored the blind alleys of private satisfactions within a sympathetic clique. If the aim was to produce competent men who knew how to use their tools, what if after their training no tools were given them, or they did not know to what end they were using them, beyond the immediate work they were handling? If architecture

is ever again to attain any significance it will not be in terms of the individual work of art, however much it may be enriched from contemporary resources. It must be in terms of wider planning and organization, within which the individual work of art may flourish, but without which it is meaningless. This comprehensive social conception, in architecture as in everything else, is the crying need today.

"An organization based on new principles easily becomes isolated if it does not constantly maintain a thorough understanding of all the questions agitating the rest of the world." That was Gropius in 1923. It raises social issues which it is suicide to shirk, and would be a good motto for British architectural schools. Amongst the political convulsions of post-war Germany the Bauhaus had assiduously to remain non-political; in England it is time to attain a social conception of the function of architecture while there is still freedom to do so.

ANTHONY COX

Heat, Light and Air

THE HEATING, VENTILATION AND LIGHTING OF SCHOOL BUILDINGS. By W. Douglas Seymour. London: Oxford University Press. Price 12s. 6d.

It seems clear that, while in good planning for the work of a school there have been great strides made, it is probable that the designers of recently built schools, if they were scientifically tested as to heating, lighting and ventilation, would find they were not quite as modern as they looked. There is evidently a need for more definite criteria in respect of these requirements in a school.

One of the most comprehensive investigations into these problems is described in this book by W. Douglas Seymour of the National Institute of Industrial Psychology. The investigation was the result of an invitation to the Institute from the National Union of Teachers, and, by the permission of the Education Authorities, the county of Essex

was selected as the first area for the investigation. This was fortunate in as much as Essex had to provide much new school accommodation on account of the overflow of London into the western areas of the county.

Tests in Barking schools where the comparative performances of children with standardized tests under different environmental conditions showed that the most suitable temperatures for schools in winter time lay between the limits of 55.30 F. and 57.30 F. of equivalent temperature, although these temperatures suited only children who were adequately nourished and clothed and were given regular exercises between their lessons.

Heating systems of various types were investigated in their capacity to produce these conditions in a well distributed manner. It was found that the most efficient system consisted of hot-water pipes of largish diameter around the skirtings of the walls of the rooms, coupled with ceiling heating panels.

Reference is made to heating by low-pressure (vacuum) steam as being more flexible than the usual low pressure hot-water system, although it has the disadvantage of danger from steam leaks from faulty joints.

Electrical heating comes in for close examination, but it is the new method of heating buildings by high-temperature radiation which appears to the investigators to be the most promising development in electrical heating. If the radiators are well distributed, some being mounted on the wall and directed towards the centre of the room and others at foot level on the skirting, very satisfactory heating conditions are obtained. The glow from the radiators, well guarded and spaced from the desks with a two-foot alley, gives the children that psychological attitude conducive to feeling warm.

The necessity for good natural and artificial lighting in schools is obvious if tendencies to myopia or short sightedness in children are to be reduced. Illumination must be even and natural cross lighting made adequate. Windows should go right up to ceiling height and a good "throw" of light on either side ensured.

If the average outdoor illumination is taken at 500 foot-candles, window design should provide in all parts of the classroom for at least 10 foot-candles, that is, not less than 2 per cent. of the external illumination being made available within the room.

The report discusses how these provisions can best be made, relating the size and shape of the room to the type, wattage and distribution of the electric lights which should be provided. Some exceedingly useful type diagrams are given which should aid the architect greatly in planning his artificial lighting.

One service which is of special interest to school architects, and is offered by the National Institute of Industrial Psychology, is the prediction from the architect's plans by the experts at the Institute, of both the artificial and natural lighting of a school when in the sketch plan stage. The factors used and the method employed are fully described in the report and, at a small percentage charge, plans in the sketch stage can be vetted by the Institute as regards to the lighting and heating provisions proposed.

Another useful chapter deals with the special problems of artificial lighting in Technical Colleges

with their lathes, needlework machinery, scientific apparatus and fine instruments for accurate measurements. All the factors concerned are discussed and practical suggestions offered as to the best types of fittings to be provided for this highly localized lighting.

Appendix I summarizes in concise form the main points which emerge in the report as to the right standards and the best methods for securing adequate heating, ventilation and lighting in schools.

As the report shows, there is still much left to be done by way of research in these matters, but the investigations described therein show unquestionably that a great step forward has been taken from the somewhat rule-of-thumb methods we have hitherto followed.

FREDERIC EVANS

Old Sights of London

LONDON CRAFTSMEN. By Marjorie Quennell. LONDON ADVENTURE. By Elizabeth Montizambert. London Transport. Price 6d. each.

At the moment when the museums harbouring the products of the London craftsman so engagingly described by Mrs. Quennell are closed for an indefinite period and when London is far more of an adventure than Miss Montizambert has suggested, these two little books admirably produced by London Transport may perhaps be considered to be a trifle lacking in topicality. However they may on the other hand, particularly the former, be thought to acquire a new and unexpected quality—the glamour which clings to all travel



Canonbury Tower. A drawing by Raymond McGrath from "London Adventure."

books dealing with countries that we ardently desire to visit but with which our acquaintance is, at least immediately, necessarily acquired from the recesses of an armchair. Whether or not this is the case they at all events provide a pleasant and far from unprofitable avenue of escape.

London is a city singularly well endowed with museums; museums, moreover, with in many cases very marked characters of their own. If the London Museum is surpassed by the Carnavalet (and fond as I am of it I must nevertheless admit that in point of view of arrangement I very much fear that it is) and if the Science Museum is not yet so overpowering as the Deutsches Museum in Munich, no other city

can boast of museums so surprising as the Soane and the Bethnal Green. In limiting her field to those museums of which the collections illustrate the rise



St. Mary Woolnoth. A drawing by Raymond McGrath from "London Adventure."

and fall, origins and development of various trades and crafts, Mrs. Quennell has rendered a notable service while the fact that she is forced to cover so much territory in her survey has at the same time indicated a grievous lack. What we have not got, but should have, is a properly arranged Folkmuseum, such as those which add so much to the amenities of Scandinavia, in which all the crafts, ranging from architecture to philately, from cabinet-making to cut-paper work, could all be studied together under, not one, but a variety of roofs, themselves exhibits in a large open-air exhibition ground. This, however, is but a pious hope which London Transport—to whom we should be properly grateful for this exceedingly cheap and excellent little book—would not, one imagines, be overjoyed to see fulfilled. So long as we have to scuttle from one end of London to another in pursuit of knowledge and information I imagine that no more adequate, knowledgeable or handier volume is likely to be produced.

"London Adventure," although similar in price and format, and also presumably written with the intention of encouraging more visitors to our museums and monuments, travelling preferably by bus or underground, is directed to a younger public. Whether or not the idea of dressing up the pursuit of knowledge in the guise of a detective chase is a good one and likely to appeal to the child mind I cannot say. Judging from my own reactions I fancy that it is just a bit too bright and that Miss Montizambert has made the old mistake of assuming that children can be induced to eat milk pudding if only it is called creamed rice. Whereas my own experience tells me that they prefer both their puddings and their education straight. However, not even the most captious child could quarrel with the illustrations by Raymond McGrath which combine fantasy with literalness in a way that makes them a landmark of cheap process illustrations for small books.

OSBERT LANCASTER

This is the seventh of a series of supplements each dealing with a different material. These supplements are planned as a continuation of the special issues on materials that have been periodically published by THE ARCHITECTURAL REVIEW during recent years.



From the purely decorative point of view the correct use of fabrics is as little governed by rules as are good manners. Fabrics have been pompously called the clothes of the house. Clothes possibly, but as much neck-tie as mere trouser. The illustrations that follow show for the most part a strictly utilitarian use of fabrics. This arrangement by Sibyl Colefax and John Fowler is a reminder that rich decorative effects can be achieved.

F A B R I C S

IN INTERIOR DECORATION

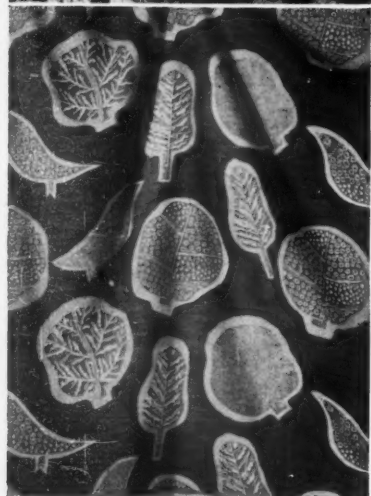
A Review by James MacGibbon

THE ARCHITECTURAL REVIEW SUPPLEMENT, Fabric Design

One hundred years ago Goethe said:

In a house where there are so many rooms that some of them are only entered three or four times a year, the fashion of arranging entire apartments in the antique style may pass, but I cannot praise the man who fits out the rooms in which he lives with strange old-fashioned objects. It is a sort of masquerade which in the long run can do no good in any respect, but must on the contrary have an unfavourable influence on the man who adopts it. Such a fashion is in contradiction to the age in which we live and will only confirm the empty and hollow way of thinking and feeling in which it originates. It is very well on a merry winter's evening to go to a masquerade as a Turk: but what should we think of the man who wore such a mask all the year? That he was either crazy or in a fair way to becoming so.

The illustrations below illustrate landmarks in fabric design. Top, a design by William Morris which shows how he endeavoured to spread the design to fill the whole space. Middle, an English fabric produced after the Paris exhibition of 1925 and described as an "Anglicized version of continental modernism." Bottom, a modern version of a foliage design, in which the strongly coloured background is allowed to play its part.



British furnishing is served faithfully by its textile trade which reflects very accurately the interiors of the mass of our homes. It follows every new tendency with a readiness that suggests terrible boredom with the bulk of the fabrics which it is called upon to produce. In the past, textiles have always mirrored contemporary cultural tendencies and today an inspection of furnishing fabrics (obtainable on hire-purchase) in a department store is the same experience aesthetically as drinking a cup of tea (that pays dividends) in a typical middle- or well-to-do working-class home. A physically comfortable, not artistically stimulating experience that; yet fabrics are being produced which give hope for more exhilarating home furnishing. To judge from the B.I.F. the general level of textile design is higher than similar domestic commodities. Certainly it soars above furniture. The reason is, of course, economic, and that is where fabrics can play their part in banishing the dingy film of uninspired colour and confused design that pall most contemporary interiors.

A pair of curtains at 30s. and a set of loose covers can change the character of a room. This cheapness encourages experiment that is ruled out when it comes to buying dining-room furniture and the inexplicable three-piece suite. Good design in the home still is an experiment for the majority. Fabrics are the only means of making it cheaply.

Between the William Morris revival and 1926 British textile design stayed put. Morris's influence lived on, but little fresh creative blood was infused. In the post-war years it was still a question of continuing with the Voysey and Morris styles in spite of world changes. When the B.B.C. building at Portland Place was nearing completion the modern movement had not penetrated England and the architects were unable to find suitable English fabrics for the furnishing. An order for fabrics was about to be placed abroad when a manufacturer produced the first cloths of the new style to be woven in this country. It was furnishing jobs like this, under the direction of architects, that gave the first fillip to the more progressive section of furnishing fabric manufacturers. Without them there would be even less, if any, modern decoration in English homes today.

And public buildings are still giving the lead. Compared with the interiors of ships like the "Orion" and "Orcades," the new John Lewis restaurant, the new H.M.V. show-rooms, domestic furnishing lags terribly behind. The public has grown to expect modern design outside their front doors, but the popular conception of a fine home is still well exemplified

by the style so long cherished by the massive furnishing establishments that started at the height of Victorian prosperity and did more than anything else to divorce interior decoration from architecture.

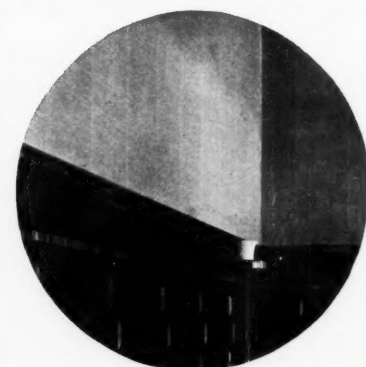
While architecture has changed in the last thirty years, interior decoration as practised by the furnishing trade as a whole has altered little, particularly as regards fabric design. Design loses its meaning in the welter of confused "period" designs shown in the shops. Standards are lost. Fabrics also, especially in the bigger stores, tend to become separated from the other components of furnishing. Significantly, some furnishers have actually started "interior decoration departments" where customers can go for general advice on the treatment of a room. This step may lead towards a more comprehensive approach to furnishing with a resultant benefit on home design as a whole. The growth of the "interior decoration departments" and the small decorator are the direct result of the increasing influence of fashion which has helped to create a demand for more expert all-in furnishing, whether period or in the vogue of the moment. The re-entry of fashion into furnishing may easily lead to better contemporary fabric design, not because the Regency and Victorian revivals are more than amusing in themselves, but because interest in any class of design is better than nothing.

As far as fabrics are concerned these fashions are short-lived of course, but they leave their mark.

If fabrics are the short cut to more general appreciation of modern design, the powerful influence of fashion is what will heave public taste in fabrics out of the pseudo-period rut. And fashion is certainly catching on. Every month dozens of magazines appear with pages devoted to it as applied to the house. American films have created a vogue for draped voile curtains, buttoned satin bedheads and pelmets. Not everyone's cup of tea but not stodgy and, after all, a change. Certainly not a style for popular dissemination as it depends on expensive materials and, not unlike life on the films itself, hardly suited to middle-class respectability.

The more enterprising house furnishers often make the same mistake as film companies and popular song-writers by over-stressing the lushness of life. Most fabric display windows are dressed soft with satins, crushed velvets and general smoothness. All this is accepted of course for there is not much choice. Colour is the biggest fashion influence in fabrics. The off-white and beige phase knocked out colour in smart furnishing seven years ago. Pastels appeared later on the scene

to relieve the monotony and 1939 sees a solid return to more robust shades. In the industrial north they never lost their preference for brawny browns and wines. Pastels have always been taboo



A specially designed fabric used as a wall-covering in the London University building.

in Lancashire. The south and east of the island does not seem to be able to stand up to colour as they like it in the north and west.

A recent investigation in the East End of London showed that 80 per cent. of women preferred for dress black, blue or navy to other colours. This kind of caution has existed just as widely in furnishing. The same investigation suggested that most of those questioned had a natural liking for colours which they were too shy to express except at fancy-dress dances and when they were off their guard. Very probably this colour timidity springs from the restricted use of colour in the press and on the films. The background of the stars is usually monochrome and the colour habit has been nearly lost. If interior decoration succeeds in recapturing the primitive and universal love of colour it will be good-bye to the drab shades of the "Jacobethan" linens, the sofa of brown American cloth, even stained oak. And perhaps the bijou Tudor building estate house would disappear with them. Colour is the key and fabrics give the colour.

The decoration consultant is becoming more important, for although architects are specifying fabrics, the questions of suitability and make-up still remain specialized problems. The design of the wall covering in the London University is a case in point (see illustration above); for technical reasons it is impossible to weave fabrics with horizontal stripes that repeat with absolute precision. When the strips of material are sewn together a continuous straight line is therefore impossible to achieve. In this case the consultant anticipated this difficulty and designed the cross-lines

with a slight staggered effect that does in fact give the impression of straightness.

For town halls and similar buildings special fabrics have been produced that were the result of the co-operative efforts of architect, designer and manufacturer. Suggestions were submitted and revised before being passed by the architect. Thus far architects are beginning to design their own materials. Cases where the original design for a fabric has been successfully produced by the architect are rarer.

Gilbey's new office building in which Serge Chermayeff chose special colours for the curtaining and designed the rugs is one example.

The best textile designers are tech-

nical experts. Without technical knowledge a design will usually have to be adapted to come within manufacturing restrictions. It will almost certainly not appear in the finished article as it was originally conceived. But if the technical man, through personal contact with the architect, thoroughly understands what is wanted, it is no exaggeration to say that a fabric can be produced to satisfy any reasonable conditions.

But from the purely decorative point of view the correct use of fabrics is as little governed by rules as are good manners. Fabrics have been pompously called the clothes of the house. Clothes maybe, but neck-tie and not just trouser.

WOVEN DESIGNS

Fabrics with woven design (Jacquard loom) fall into several types. Damasks, tapestries, brocades and brocatelles are the most common. The production machinery for all four is the same.

It is in this category that most "period" fabrics fall. No one could take exception on æsthetic grounds to a skilful and sympathetic use of period fabrics. But "period" fabrics that would be unrecognizable to designers of the implied period are so common that good power loom reproductions are overcast. They do of course exist.

Much more common, unfortunately, than the considered use of period in modern buildings is the reasonless hotch-potch of vague reproduction designs employed in a lounge of the new "Mauretania." This is only one example of the kind of decoration commonly seen up and down the country in hotels and bars. The only apparent asset of the "Mauretania" scheme is a frivolous half-hour spent in tracing the inspiration of the five designs used in the small corner, suggesting their possible inter-relation.

Bad period fabrics are spawned by the bad period house, usually of the "by-pass" type. So long as these are built manufacturers will have a demand for sprawling "Jaco" fabrics. No large manufacturer can afford to dismiss these designs from his range.



A lounge in the new "Mauretania" in which four different fabrics are used, creating a quite unnecessary confusion.

The original design.

Transferred to squared paper. The vertical lines represent warp threads (running the length of the material), horizontal lines weft (or shuttle) threads (running across the width of the material). From this drawing pattern cards are cut.

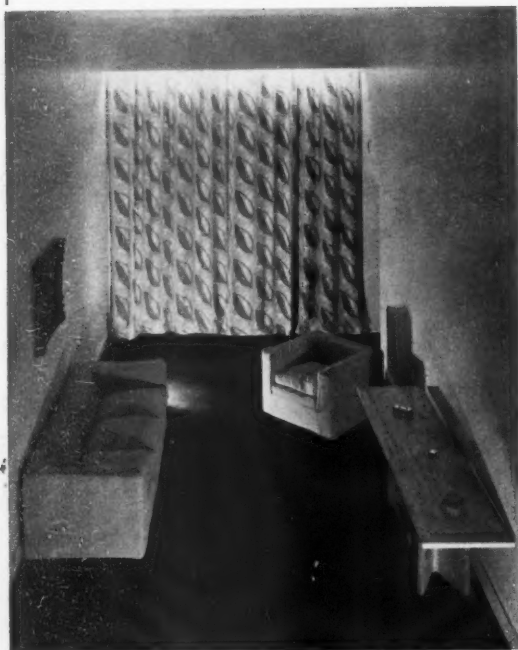
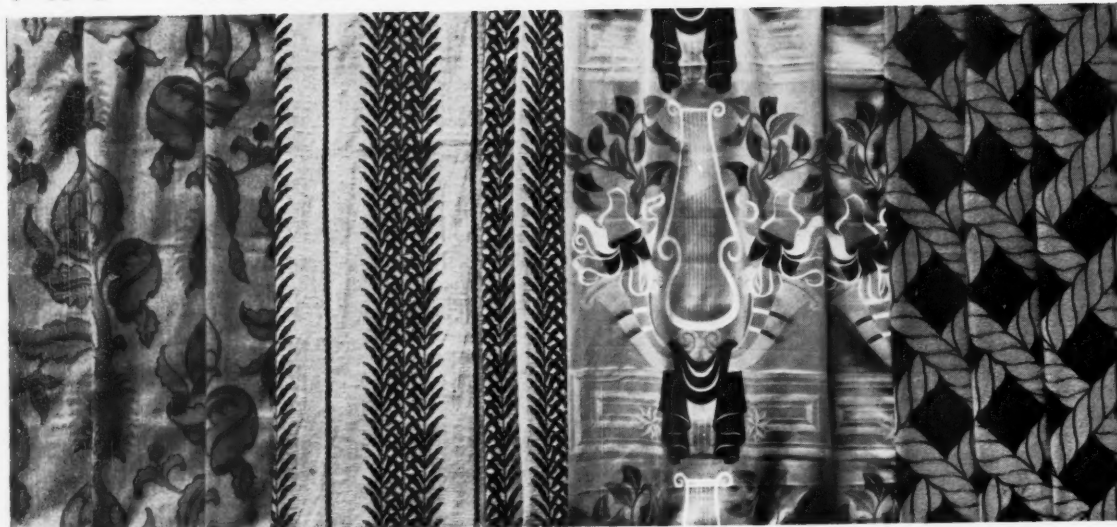
Card cutting machine. The operator reads where the holes have to be punched from the squared paper.

Warping. The warp threads are unwound from the bobbins in the proper sequence and tensioned from this wheel; the threads are re-wound on to a beam which is fitted in at the back of the loom.

Loom. The warp threads run out from the back. Each thread is regulated by a cord which is controlled by the pattern cards (seen in the stack on the left) on the pianola principle.

Shuttle in loom. It is shot across carrying the weft thread. For greater speed modern looms have four shuttles.

The finished cloth.



1, a group of woven fabrics, from left to right; a heavy cotton, a loose-weave cotton, a mercerized cotton damask designed by Marion Dorn and a rope design in which cotton and mercerized cotton are used. 2, the hall in a house in Hyde Park Gardens in which the fabric of coral tufted leaves on an oatmeal ground provide the dominant feature of an otherwise austere scheme. 3, brown and white wool curtains used in a study. 4, the bar at the Dorchester which is upholstered in red padded leather. The diamond pattern is repeated in a red tapestry chair covering.

Prints

Prints, now so integral a part of the English home, made a stormy entry. In 1700 the English woollen trade, "backbone" of the land, induced Parliament to pass a Bill forbidding "the use or wear in any form of Indian painted or printed calicos, striped or checked cottons." Like all such short-sighted restrictions the Act misfired. Home production of printed textiles was so stimulated that the jealous wool heads had to have the Government prohibit the printing of cotton goods in England. This Act was evaded in turn by the use of linen and linen and cotton mixtures until 1736 when the "Manchester Act" legalized the process whatever the material. Prints quickly became fashionable, but for a time it was considered smarter to use the genuine Indian hand-printed fabrics. At last, in 1774, all restrictions on the import of prints were removed and the door was opened wide to the "chintzy, chintzy cheeriness" that has been flowering in all really nice English homes for more than 150 years.

Machine roller printing, screen printing, surface and hand-block printing are the four main processes today. Of these the first two are far the more usual.

Roller printing is for bulk production. The engraving of the copper rollers is expensive and prices of the finished prints are not economic unless large lengths are produced at one time. 20,000 yards of a print of eight colours can be produced in a day on a modern plant.

Screen-printing is only half a mechanical process. The principle is exactly the same as the home duplicators that turn out unofficial school magazines and menu cards. Capital outlay is only a fraction of the roller process and although production is correspondingly slower it is possible to produce lengths of 60 yards within reasonable price limits. But screen prints always cost more than the ordinary



David Garrick's bedstead hung with contemporary (circa 1775) Indian printed cotton. (Victoria & Albert Museum photograph.)

roller prints. A comparison of illustrations 2 and 4 shows the characteristic differences of the two processes.

In surface printing a wooden roller is used with the design in relief (not etched as in roller printing). Only broad effects can be achieved.

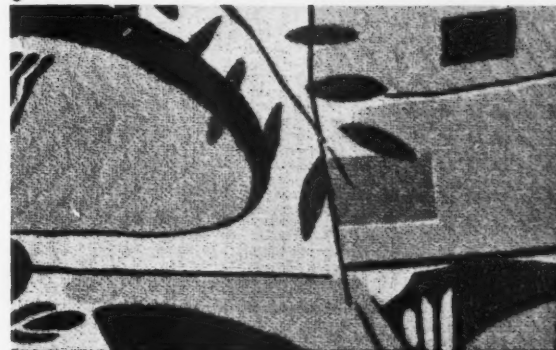
Block printing is a hand process and is still used for expensive prints when varying intensity and transparency of colours are required. Most of Morris's prints were produced in this way. But it is a cumbersome and slow method, therefore expensive, and in spite of its beautiful results is being used less.



2



3



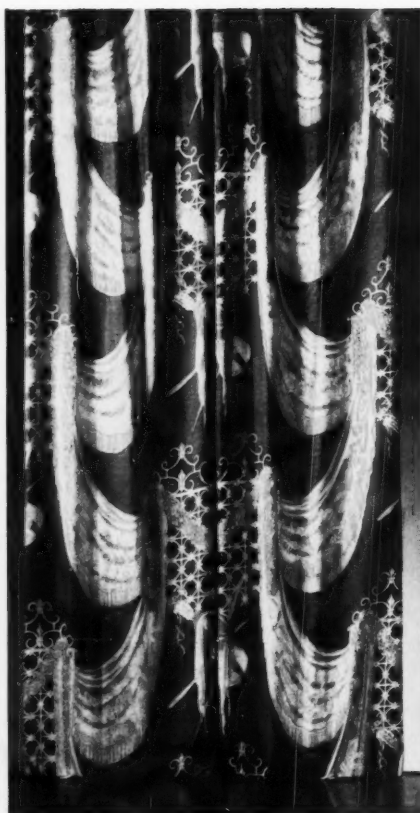
4

1, the engraved copper roller used for machine printing. One roller is required for each colour or varying tone, from eight to twelve rollers being required for the average design. 2, a roller printed fabric. 3, screen printing. The length of cloth is laid out flat on the table. The frame holding stencil is clamped down at regular intervals and colour applied by a double-handled squeegee pushed by workers on opposite sides of the table. A separate stencil is required for each colour and tone. 4, a screen print. The clear-cut sharpness of line impressed by engraved copper roller on fabric cannot be achieved by the stencil process of the silk screen.



2

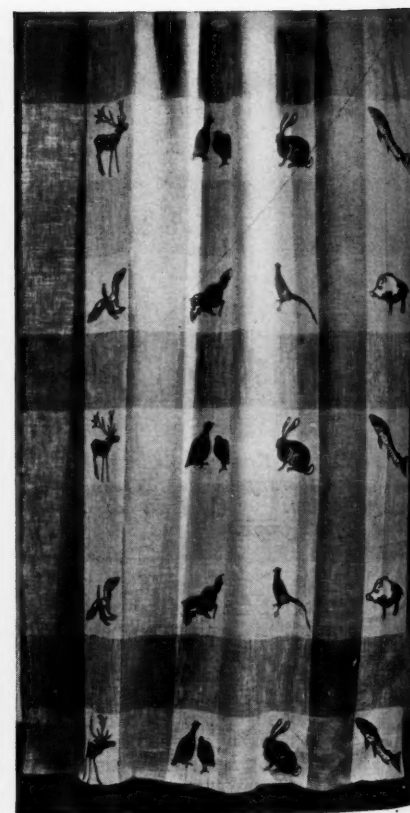
Recent printed designs. 1, a group of roller printed patterns on taffeta, linen, cotton and rayon grounds. 2, screen-printed patterns on rayon satin and linen. It will be noted that good modern designs are not yet a safe enough commercial enterprise to warrant the quantity production of roller printing methods. 3, a heavy cotton. 4, fabrics designed for use in H.M.S. Repulse in anticipation of its use on the Royal Tour to Canada and the U.S.A. 5, animal motifs on a coloured check linen. 6, a hand block printed design by Duncan Grant. 7, a corner of the lounge in "Orcades" in which a screen-printed fabric designed by Marion Dorn is used for chair covering and curtains. A more intelligent use of fabrics than that shown on p. 177 in the "Mauretania." 8, a highly glazed chintz in which the usual procedure is reversed, the ground being printed and the design left white.



3



4



5

P l a i n s

As far as furnishing interest is concerned recent advances in textile technique have benefited plain fabrics more than any other type. The invention and wider adoption of novelty yarns, delustrated and spun rayon, unusual mixtures (wool and linen, jute and cotton) and their imaginative use by the weavers have given so-called plain cloths a new variety of character.

Furnishing plains have only recently come into their own. They are the robust child of the anæmic beige phase when decorators feared decoration and played for safety by abandoning all but functional design. Five years ago they cannoned off off-white, struck out on their own in good colour, still better textures. But the increased use of plains began at the time of the late unlamented beige.

Plain fabrics are woven in the loom without pattern cards guiding the warp threads. That is to say, every other warp thread is alternately lifted to allow the shuttle carrying across the weft yarn to be shot through the resultant tunnel or "shed." For convenience, and because they are used for the same purposes and sold alongside genuine plains, semi-plains and furnishing tweeds have been included in this section. These last are usually the creation of the practical weaver, not the artist designer, and require very simple pattern cards. Fabric nets are another type of plain. Here, too, simple design is often used.



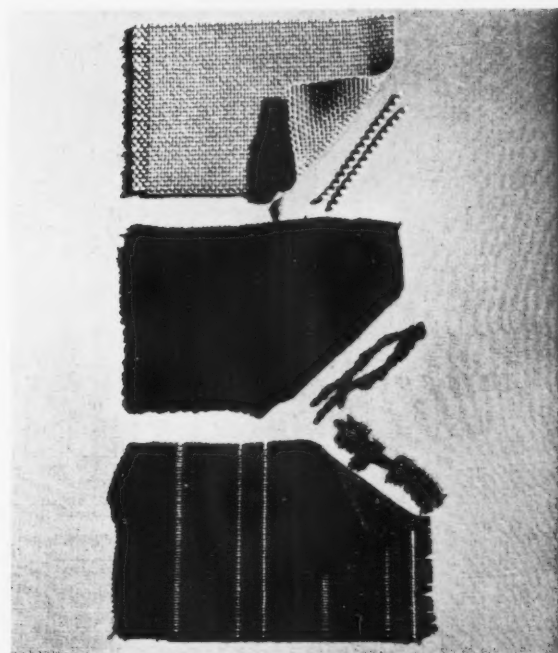
6



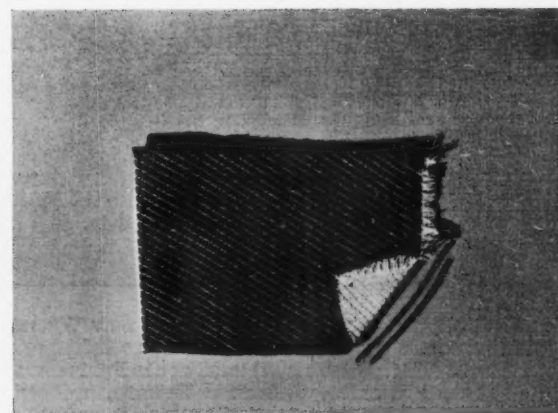
7



8



1



2

1, top, a fabric made from South African goats-wool which is moth-proof and strong enough for use as tram-car upholstery. Middle, a tuffe yarn moquette used for upholstery. Bottom, a pin-striped moquette used as upholstery in the "Coronation Scot" train on show at the New York World's Fair (see illustration on next page). 2, a wool and linen twill with a linen backing which gives extra toughness used as upholstery for chairs in the restaurant at Claridge's hotel (see illustration on next page).

Plains

3, the interior of the "Coronation Scot" upholstered with the pin-striped moquette shown on the previous page. 4, a wool and linen twill used for chair covering in the restaurant at Claridges.



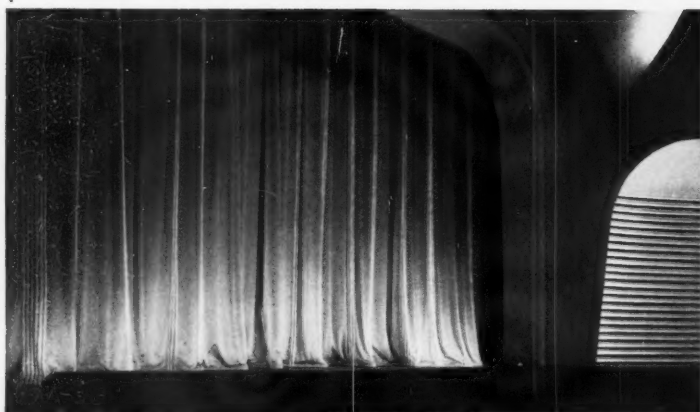
3



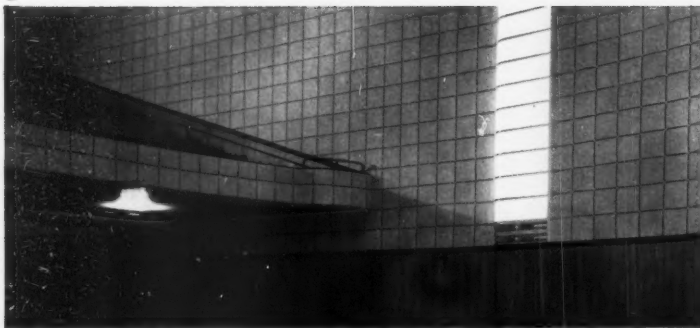
4

Special Conditions

For most jobs there is a standard fabric available. For every job a special fabric can be made. All-asbestos fabric where the strictest fire regulations apply; fabrics that stand up to rigorous washing in hospitals; fabrics to perfect acoustics; chair-covering that looks like horsehair and has no prickly ends.



2



3



4



5

1, the Nurses' common room in the new Westminster Hospital in which a rep is used for wall-covering to defeat echo. 2, a bright red floss twill (silk and silk noil) used at the Paris cinema. 3, the walls of the Warner theatre, Leicester Square, upholstered for acoustic purposes with an asbestos twill which is entirely fireproof. 4, cur-

tains in Messrs. John Lewis' restaurant are of fabric net in different coloured widths to give a wide striped effect. The chair covering is an entirely new and extremely durable fabric of synthetic yarn. 5, a special linen and cotton mixture to stand rigorous washing used in wards at Westminster Hospital.

Metroland 1852

Red, green, blue, drab, cinnamon-colour, passed and crossed, and jostled, and stopped, and blocked, and the cads telegraphed, and winked, and nodded, and smiled, and slanged, but Mr. Sponge regarded them not. He had a sort of "bus" panorama in his head, knew the run of them all, whence they started, where they stopped, where they watered, where they changed, and, wonderful to relate, had never been entrapped into a sixpenny fare when he meant to take a threepenny one. In cab and "bus" geography there is not a more learned man in London.

Mark him as he stands at the corner. He sees what he wants, it's the chequered one with the red and blue wheels that the Bayswater ones have got between them, and that the St. John's Wood and two Western Railway ones are trying to get into trouble by crossing. What a row! how the ruffians whip, and stamp, and storm, and all but pick each other's horses' teeth with their poles, how the cads gesticulate, and the passengers imprecate! now the bonnets are out of the windows, and the row increases. Six coachmen cutting and storming, six cads sawing the air, sixteen ladies in flowers screaming, six-and-twenty sturdy passengers swearing they will "fine them all," and Mr. Sponge is the only cool person in the scenes. He doesn't rush into the throng and "jump in," for fear the 'bus should extricate itself and drive on without him; he doesn't make confusion worse confounded by intimating his behest; he doesn't soil his bright boots by stepping off the kerb-stone; but, quietly waiting the evaporation of the steam, and the disentanglement of the vehicles, by the smallest possible sign in the world, given at the opportune moment, and a steady adhesion to the flags, the 'bus is obliged either to "come to," or lose the fare, and he steps quietly in, and squeezes along to the far end, as though intent on going the whole hog of the journey.

Away they rumble up the Edgware Road; the gradual emergence from the brick and mortar of London being marked as well by the telling out of passengers as by the increasing distances between the houses. First, it is all close huddle with both. Austere iron railings guard the subterranean kitchen areas, and austere looks indicate a desire on the part of the passengers to guard their own pockets; gradually little gardens usurp the places of the cramped areas, and, with their humanising appearance, softer looks assume the place of frowning anti-swell-mob ones.

Presently a glimpse of green country or of distant hills may be caught between the wider spaces of the houses, and frequent settings down increase the space between the passengers; gradually conservatories appear and conversation strikes up; then come the exclusiveness of villas, some detached and others running out at last into real pure green fields studded with trees and picturesque pot-houses, before one of which latter a sudden wheel round and a jerk announces the journey done. The last passenger (if there is one) is then unceremoniously turned loose upon the country.

Our readers will have the kindness to suppose our hero, Mr. Sponge, shot out of an omnibus at the sign of the Cat and Compasses, in the full rurality of grass country, sprinkled with fallows and turnip-fields. We should state that this unwonted journey was a desire to pay a visit to Mr. Benjamin Buckram, the horse-dealer's farm at Scampley, distant some mile and a half from where he was set down, a space that he now purposed travelling on foot.

Scampley is one of those pretty little suburban farms, peculiar to the north and northwest side of London—farms varying from fifty to a hundred acres of well-manured, gravelly soil; each farm with its picturesque little buildings, consisting of small, honey-suckled, rose-entwined brick houses, with small, flat, pan-tiled roofs, and lattice-windows; and, hard by, a large hay-stack, three times the size of the house, or a desolate barn, half as big as all the rest of the buildings. From the smallness of the holdings, the farm-houses are dotted about as thickly, and at such varying distances from the roads, as to look like inferior "villas" falling out of rank; most of them have a half-smart, half-seedy sort of look.

These farms serve the double purpose of purveyors to the London stables, and hospitals for sick, overworked, or unsaleable horses. All the great job-masters and horse-dealers have these retreats in the country, and the smaller ones pretend to have, from whence, in due course, they can draw any sort of an animal a customer may want, just as little cellarless wine-merchants can get you any sort of wine from real establishments—if you only give them time.

SURTEES

Mr. Sponge's Sporting Tour 1852.

Preservation

The first example of a modern building being scheduled for preservation under section 17 of the Town and Country planning act 1932 has been recorded in an application of the Rochester City Council. An order has been made by the Minister of Health for the preservation of the Foord almshouses designed by the late Sir Guy Dawber and built in 1927 and 1932.

New Views

The recent demolition of a block of office buildings in New Oxford street, has allowed a much better view of Hawskmoor's Church of St. George's, Hart Street. Another architect who has been fortunate in recent demolitions is Inigo Jones. A good view of the Banqueting House can now be obtained through the trees from the Embankment.

Beaumont Street

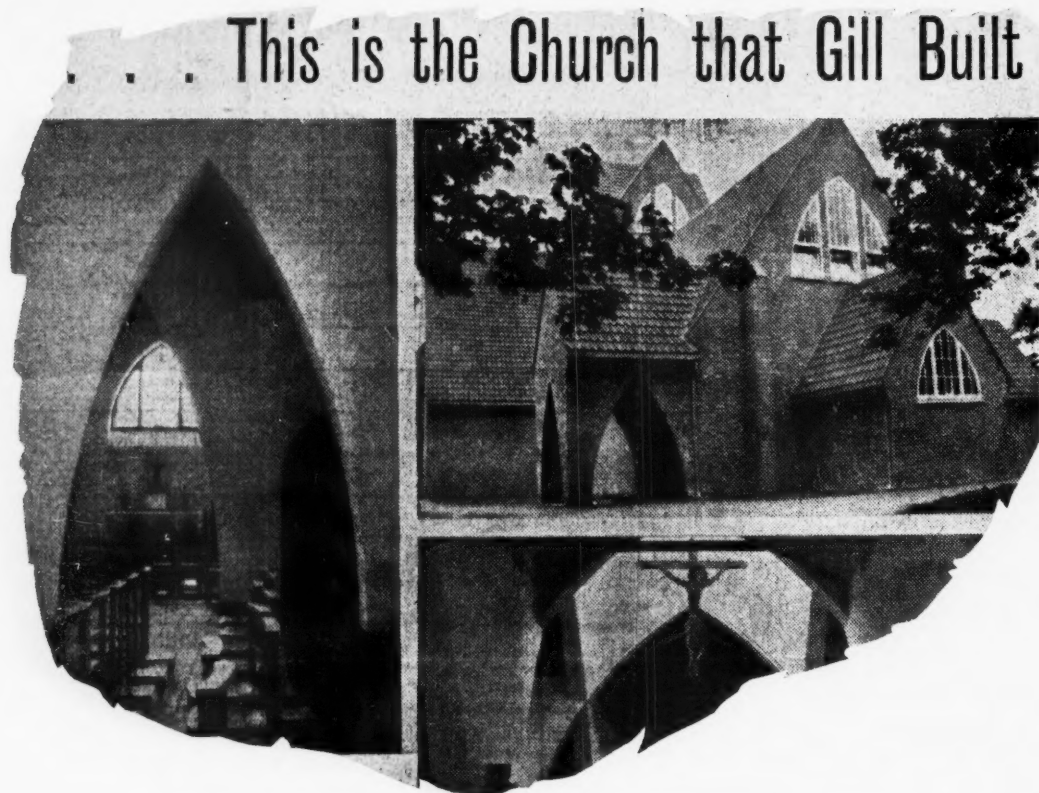
The amenities of Beaumont Street, Oxford, are again in the news with the completion of the new Playhouse designed by Mr. Edward Maufe. Its elevation is commended as an example of architectural good form in the annual report of the Society for the Preservation of Ancient Buildings recently issued. Incidentally this is the first occasion in which a modern building has been referred to in these reports.

Architectural Roundabout

An interesting architectural metamorphosis has recently from unconfirmed reports been taking place. Sympathisers with the Russia of Stalin whose appreciation of contemporary architecture was too strong to be overcome by their political bias have for long regarded the official attitude to architecture in Russia as deplorable. Nothing could have been more bourgeois and capitalist than many recent buildings in Russia. Meanwhile, modern architecture in Italy if not wholly free from imperialist and bureaucratic influences has nevertheless progressed remarkably. Now it appears from unconfirmed reports that official approval for the modern idiom has been withdrawn in Italy, while in Russia it appears that those architects who have maintained some contact with the rest



The New Playhouse in Beaumont Street



The New Roman Catholic church at Gorleston-on-sea designed by Eric Gill.

of Europe are to be allowed to build as they think fit rather than attempting to satisfy the workers' hunger with the gilt and marble pseudo-classicism of the Moscow Metro.

The New Pointed Style

The above newspaper cutting gives some idea of the Roman Catholic church at Gorleston-on-sea which has recently been completed to Mr. Eric Gill's design. Its chief interest perhaps lies in its attempt to reassert the religious qualities of church building rather than in objective architectural merits. That its uncompromising red brick exterior and all white interior carries out Pugin's True Principles in the letter is evident, but whether as an example of the "true pointed style" it would have received Pugin's approval it is interesting to speculate.

CORRESPONDENCE

The Artist and Designer in Wartime

The Editor,

THE ARCHITECTURAL REVIEW.

SIR,

This organization, which was established early in 1937 by the Board of Trade with the object of compiling a National Register of qualified designers for industry, and bringing qualified designers desirous of obtaining employment or a market for their designs into touch with manufacturers, and also to act as a centre of information on general matters regarding commercial art and design, and with the still wider object of maintaining and assisting in the improvement of the general standard of design in British productions, is endeavouring to continue its work

in spite of the many very serious conditions which have arisen as a result of the outbreak of war.

There are a number of Societies supported by subscription from their members who must find it exceedingly difficult if not impossible, to continue in being in the present circumstances. A suggestion has been made that a most useful purpose would be served if an institute could be founded immediately with a view to operating as a centre to which members of all Societies connected with the visual arts could become affiliated. Such a centre, if established in London and based upon giving a service in the form of advice and assistance to all artists, commercial artists and designers and also offering some kind of social facilities would be of the greatest possible value.

In war many artists will be engaged in the fighting services, in camouflage

both at home and abroad, in propaganda work and so on and their changes of residence will make it almost impossible for the many Societies to keep their members informed as to their corporate activities. A centre on the lines indicated would provide a place to which members could come and maintain contact with their various interests, particularly if the centre were to establish close contact with the activities of artists in all fields carrying on in neutral countries and were to place literature and full information of that nature at the disposal of its members.

Furthermore, many Societies might welcome the opportunity of making an arrangement with such a centre for their clerical work to be continued, thus not losing their individual identity and so when peace is again established able to continue with their activities.

If sufficient support is forthcoming such an organization might be quickly established and the need is urgent if the many artists who are now out of employment are to be assisted. I should be glad if all artists who are interested in this proposal and would be prepared to support it would communicate with me.

Yours truly,

T. A. FENNEMORE.

Registrar,

National Register of Industrial Art Designers,

32 St. James' St., S.W.1.

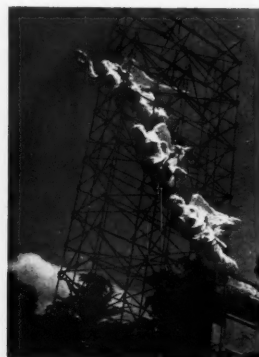
Correction

In the August issue of THE ARCHITECTURAL REVIEW which dealt with the New York World's Fair the design of the whole Amusement Area was attributed to George Howe. He was in fact only responsible for that of the Children's World.

Acknowledgment

We are indebted to Messrs. Warner and Sons and Messrs. Morton Sundour Fabrics for the loan of photographs illustrating manufacturing processes used in the Fabric supplement in this issue.

THE HISTORY OF FLIGHT IN ITALIAN ART



A recent exhibition in Rome, held in the Orangery of the Villa Umberto, illustrated the history of flight in Italian art. The layout of the exhibition was designed by Agnoldomenico Pica. In addition to the well-known experimental drawings by Leonardo the idea of flight is represented in works by Ghirlandaio, Giordano, Salvator Rosa and Tiepolo; Etruscan and Roman work is also shown.

